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ABSTRACT

The first volume of a three-volume study on the relationship between writing research and instruction, this report is divided into three sections covering discussions among researchers, practitioners, and instructional experts; studies of writing research; and instructional applications. The first section describes a series of five research/practice conferences on the following topics: (1) the major areas of writing research, (2) the relationship between language and writing among nonstandard English speakers, (3) communicating writing research to interested audiences, (4) computers in composition instruction, and (5) writing as a job skill. The second section presents an annotated bibliography of literature studies, summaries of research on the composing process and on research methodology, and a paper on applying writing research. The final section describes two instructional components: a filmstrip on helping students improve the quantity and quality of their writing and two prototype composition units suitable for use at the beginning of the third grade. (MM)

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COOPERATIVE INSTRUCTIONAL APPLICATION OF WRITING RESEARCH

FINAL REPORT

VOLUME ONE

November 1982

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INTRODUCTION

Writing is a well recognized regional as well as national problem, but the research base for dealing with the problem is not very strong. Recognizing this gap, the National Institute of Education has been fostering research in writing through its grants program. Over the years, SWRL has also included composition as an object of inquiry, concentrating on embodying research in tools that are directly usable by students, teachers, administrators, and others concerned with composition instruction and assessment. Work in the area of "Cooperative Instructional Application of Writing Research" joined the capabilities of NIE and of SWRL to accelerate the process by which research nationally can have an impact on instruction regionally (and nationally).

During the course of this project we invited to SWRL a number of writing researchers, as well as a number of composition teachers from the SWRL region, to meet with SWRL language researchers and instructional experts. Thus the researchers met with audiences with whom they could discuss extensively and substantively the instructional implications of their work. Such cooperative forums had several benefits:

1. Researchers from academic settings met directly with persons experienced in the creation of instructional resources and with persons who actually engage in instruction. Consequently, the composition researchers who participated in this collaborative program had the opportunity to develop a stronger sense of (1) what constitutes educationally oriented research, and (2) what kinds of research questions and strategies have potential for immediate impact on instruction and learning.

2. SWRL staff and representative regional constituents concerned with composition instruction gained immediate, substantial access to current research in writing.

3. The instructional implications of research were clarified. Most writing research is sharply focused, but narrow in scope. Although this is an appropriate research strategy, the individual research efforts are often too specific to form the basis for significant instructional implementation. Collectively, however, sets of these endeavors can form meaningful and responsible bases for instructional application.

4. Research results were embodied into forms usable for instruction and assessment. Few, if any, writing researchers have the resources or inclination to attempt this. SWRL has the capability to forward such implementation and has a broad experiential base that allows us to avoid many of the procedural problems that prevent the exploitation of good ideas to their best advantage for instruction and assessment.

Providing this forum for the exchange of ideas among researchers, practitioners, and persons with instructional implementation experience is of itself beneficial. However, the problems in composition instruction and assessment are of sufficient magnitude to warrant not only discussion but also application of promising research. Therefore, this final report summarizes both research in writing and the instruction/assessment applications of such research.

This report is divided into three volumes. Volume One covers the "heart" of the project: discussions among researchers, practitioners, and instructional experts; studies of writing research; instructional applications. Volume Two covers extensions of the work discussed in Volume One; these extensions--sometimes funded by other NIE/SWRL projects or funded by other agencies--exemplify cooperative activities that developed from our basic studies. Volume Three covers extensions specific to the assessment of writing.

Acknowledgments: This report was prepared by Bruce Cronnell, Larry Gentry, Ann Humes, and Joseph Lawlor.

COOPERATIVE INSTRUCTIONAL APPLICATION
OF WRITING RESEARCH

FINAL REPORT

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VOLUME ONE

INTRODUCTION

The major activity conducted under "Cooperative Instructional Application of Writing Research" was a series of five conferences that brought together writing researchers, composition practitioners, and SWRL staff. Part I of this volume describes these research/practice conferences.

To complement and to supplement the research base provided by the five conferences, staff undertook an extensive review of composition studies reported in the literature. Part II of this volume includes two comprehensive summaries of writing research, as well as an annotated bibliography of our literature studies.

Based on the conferences and on our literature reviews, we have been able to propose direct instructional applications of writing research. Part III of this volume reports on the relation between composition research and our applications of this research in (1) a filmstrip for teacher training, and (2) prototype composition instruction for the elementary grades.

PART I: RESEARCH/PRACTICE CONFERENCES

PART I

RESEARCH/PRACTICE CONFERENCES

Introduction

A. Moving Between Practice and Research in Writing

B. Dialect and Writing: The Needs of Linguistically Different Students

C. Effective Communication of Writing Research

D. Computers in Composition Instruction

E. Practical Writing

PART I

RESEARCH/PRACTICE CONFERENCES

Introduction

Five conferences were held as part of our inquiry into Cooperative Instructional Application of Writing Research. (A sixth conference--reported in Volume Two, Part I--grew out of these conferences, but was not a direct part of this inquiry.) Each conference focused on specific areas of writing research. In addition, three of the conferences (B, D, and E, below) reflected particular concerns expressed by both educators and the public within SWRL's region.

A. Moving Between Practice and Research in Writing. This conference, held September 24-26, 1980, focused on the writing research and practice being studied by grantees funded by NIE and by the Fund for the Improvement of Postsecondary Education. The conference--the most general of the five conferences--covered six major areas of writing research: composing processes and development, writing instruction in context, language variation and writing, writing assessment, functions of writing outside of school, the writing teacher. The proceedings of this conference were published in Humes, A., and others (Eds.), Moving between practice and research in writing. Los Alamitos, California: SWRL Educational Research and Development, 1981.

B. Dialect and Writing: The Needs of Linguistically Different Students. This conference, held June 25-26, 1981, was organized to look at the relationship between language and writing, focusing on Black English speakers, on Mexican-Americans, and on American Indians--groups within SWRL's region that frequently have academic problems in school. (The conference was also directly related to another part of the NIE Communication Skills project: "Writing Needs of Linguistically Different Students.") The proceedings of this conference were published in Cronnell, B. (Ed.), The writing needs of linguistically different students. Los Alamitos, California: SWRL Educational Research and Development, 1981.

C. Effective Communication of Writing Research. Although an increasing amount of writing research is being undertaken, both NIE and SWRL are concerned that the results and implications of such research be communicated to various interested audiences--teachers, administrators, teacher trainers, parents, the public. This conference, held October 23-24, 1981, was a working conference that permitted researchers, practitioners, and SWRL staff to discuss the problems and possibilities involved in communicating the results of writing research. (Because this was a working conference, focusing on discussion rather than on formal presentations, no proceedings were published.)

D. *Computers in Composition Instruction*. This conference, held April 22-23, 1982, focused on a topic that is of great concern to educators in SWRL's region and on which SWRL has conducted research as part of the NIE Communication Skills project. Although computers offer great promise for improving composition instruction, work in this area is only at the beginning stages. Thus, the conference represented state-of-the-art studies in the use of computers in composition instruction. The proceedings of this conference were published in Lawlor, J. (Ed.), *Computers in composition instruction*. Los Alamitos, California: SWRL Educational Research and Development, 1982.

E. *Practical Writing*. Another area of great regional concern is the use of writing for practical purposes--in on-the-job situations. Consequently, this conference, held on October 15, 1982, provided a forum for discussion on this critical (but also relatively new) topic. The proceedings of this conference will be published in Gentry, L. (Ed.), *Research and instruction in practical writing*. Los Alamitos, California: SWRL Educational Research and Development, forthcoming.

A. Moving Between

MOVING BETWEEN PRACTICE AND RESEARCH IN WRITING

An NIE-FIPSE Grantee Workshop

Sponsored by

SWRL Educational Research and Development
Los Alamitos, California

Wednesday-Friday, September 24-26, 1980

MOVING BETWEEN PRACTICE AND RESEARCH IN WRITING

SUMMARY

Writing has long been a neglected aspect of educational research. Until recently, little research in writing had been done, and much of that had been of little value. However, all this is changing. In the past few years, research in writing has noticeably increased. Much of this increase has been the result of concerns that students were not writing well--or not writing well enough. Consequently, practitioners have also placed an increased emphasis on writing: More writing is being done in the schools, and more practical efforts are being made to improve the quality of writing instruction.

Two Department of Education agencies have been prominent in this increased interest in writing: the National Institute of Education (NIE) and the Fund for the Improvement of Postsecondary Education (FIPSE). A major portion of all research in writing has been funded by NIE; a major portion of studies of writing practice has been funded by FIPSE. The research funded by NIE has ranged from the pre-school level to the post-graduate level; however, research at one level frequently has implications for other levels as well. The studies funded by FIPSE have naturally emphasized writing instruction at the college level; however, these studies have implications for all levels.

Like SWRL, NIE and FIPSE have been concerned with (1) communication between researchers and practitioners, and (2) dissemination of the results of promising research and practice. In 1977, NIE sponsored the first major conference devoted to writing; this conference was held

at SWRL. Both FIPSE and NIE have, from time to time, had meetings of their grantees to discuss current activities. Consequently, SWRL, NIE, and FIPSE decided to cooperate to hold a state-of-the-art conference on writing practice and research. The conference was sponsored and coordinated by SWRL, with active assistance from the NIE and FIPSE staff in charge of writing, Marcia Farr Whiteman and Richard Hendrix, respectively.

Participants

The workshop, held at SWRL on September 24-26, 1980, was attended by approximately 50 people concerned with writing research; see Attachment A for a complete list of participants. The following NIE grantees were invited to attend to represent their projects: Alonzo Anderson, Arthur Applebee, Elsa Bartlett, Linda Flower, Dixie Goswami, Jerome Harste, Catharine Keech, James Kinneavy, Leroy Ortiz, Janice Redish, Victor Rentel, Jana Staton. The following FIPSE grantees were invited to represent their projects: Sandra Booher, Kenneth Bruffee, George Deaux, Mary Epes, Joan Graham, Stanford Gwin, Anne Herrington, Betsy Kaufman, Ernest Lara, Sylvia Manning, Christina Murphy, Sondra Perl, Arthur Pfeffer. Shirley Brice Heath and Peter Elbow were invited to make special presentations; Roger Shuy was invited to make closing remarks. In addition, the workshop was attended by NIE and FIPSE staff, SWRL composition staff, other SWRL staff, and invited guests.

Project Descriptions

Before the workshop began, each of the 25 NIE and FIPSE grantees sent brief descriptions of their projects to SWRL. SWRL staff edited these descriptions into 1-2 page summaries. These summarized project descriptions were prepared as a single document and distributed to participants at the beginning of the workshop to serve as basic background on all the projects represented. These project descriptions are found in Attachment B.

Agenda (see Attachment C)

The workshop began with an evening session at the hotel where participants were staying. After the welcoming and opening remarks, Shirley Brice Heath spoke on oral and written language uses in two rural communities.

The first full day of the workshop began with a welcome from SWRL Executive Director Richard Schutz and with an introduction to the plan of the workshop by Marcia Farr Whiteman and Richard Hendrix. The rest of the day was devoted to three sessions, designated by topic. Each grantee representing a topic described his or her work, reported major conclusions, and posed additional questions. There was considerable discussion among the grantees on each panel and with the other participants.

Workshop Session I covered composing processes and development, as represented by the work of Elsa Bartlett, Linda Flower, Jerome Harste, Sondra Perl, and Victor Rentel. Workshop Session II was devoted to writing assessment, as presented by Anne Herrington, Catharine Keech, and James Kinneavy. Workshop Session III covered writing instruction in context, which was discussed by Arthur Applebee, George Deaux, Joan Graham, Sylvia Manning, and Jana Staton.

In the evening, participants gathered at the hotel for dinner and for an after-dinner speech by Peter Elbow: "Midstream Reflections." Elbow reflected on his reactions at the middle of the workshop and at the middle of his life as a writer.

The second day paralleled the first, with three additional workshop sessions. Workshop Session IV included presentations on the writing teacher by Sandra Booher, Kenneth Bruffee, and Betsy Kaufman. Workshop Session V was devoted to language variation and writing, with presentations by Alonzo Anderson, Stanford Gwin, Ernest Lara, Christina Murphy, and Leroy Ortiz. The last workshop session (VI) covered the functions of writing outside of school; the grantees in this session were Mary Epes, Dixie Goswami, Arthur Pfeffer, and Janice Redish.

The workshop concluded with closing remarks by Roger Shuy, who noted themes that recurred at the workshop sessions, expressed some of his own uneasiness with current work in writing, and made personal comments on the composing process, on assessment, and on context.

Follow-up Questionnaire

After the workshop, questionnaires were sent to all participants, asking them to comment on three topics:

Workshop sessions (structure, value, high points, limitations, and so forth)

Workshop arrangements (hotel accommodations, travel, and other services)

Other reactions or suggestions.

Responses were received from 21 participants; these responses are found in Attachment D, organized according to topic. Overall, the responses were very positive. Most negative comments could have been predicted: not enough time; SWRL's distance from the airport. However, the favorable comments are more striking. Participants were very happy with SWRL's arrangements for the workshop and felt that it was well organized. They learned a great deal from listening to the presentations and from interacting with each other. They wanted more such conferences.

Proceedings

All workshop sessions were tape-recorded. The three major speeches (by Heath, Elbow, and Shuy) and the three welcomes (by Whiteman, Hendrix, and Schutz) were transcribed and edited by SWRL staff (Ann Humes, assisted by Bruce Cronnell, Joseph Lawlor, and Larry Gentry). In addition, 3-5 page summaries were prepared by SWRL staff for each of the 25 grantees, based on project descriptions, handouts, and tape recordings of the presentations. The SWRL-prepared speeches, welcomes, and summaries were submitted to their "authors" for comments before publication. The workshop co-chairs, Marcia Farr Whiteman and Richard Hendrix, prepared a preface to the proceedings. The resulting 180-page book also contains a list of participants and acknowledgements, and is illustrated with photographs of the workshop. See Attachment E for the contents of the proceedings, which were published in February 1981.

Complimentary copies of the proceedings were sent to all participants, to NIE, to FIPSE, to SWRL staff, to selected journal editors, and to selected researchers and practitioners known to SWRL as being interested in writing. In addition, multiple copies were offered to the NIE-funded Regional R&D Exchanges and to Writing Projects in SWRL's region. Over 1300 complimentary copies have been distributed.

In addition, copies of the proceedings were made available for purchase (at SWRL's cost). Flyers (see Attachment F) were sent to various researchers and practitioners and were distributed at several conferences. So far, nearly 800 copies have been sold. The proceedings have been indexed in such data bases as ERIC and the Index to Social Science and Humanities Proceedings. Announcements of the availability of the proceedings were made in (at least) the following publications: RCN Newsletter, College Composition and Communication. In addition, a favorable review of the proceedings was published in Language Arts (September 1981, pp. 736-738).

ATTACHMENT A

PARTICIPANT LIST

Grantees*

Alonzo B. Anderson
William H. Teale
University of California
at San Diego

Arthur Applebee
School of Education
Stanford University

Elsa Bartlett
Neurology Department
N.Y.U. Medical Center

Sandra Booher
Los Medanos College
(Pittsburgh, CA)

Kenneth A. Bruffee
English Department
Brooklyn College

George Deaux
Temple University

Mary Epes
Carolyn Kirkpatrick
Department of English
York College, City University
of New York

Linda Flower
Department of English
Carnegie-Mellon University

Dixie Goswami
American Institutes for Research
(Washington, DC)

Joan Graham
Office for Undergraduate Studies
University of Washington

Stanford P. Gwin
University of Southern Mississippi

Jerome Harste
Reading Program
Indiana University

Anne Herrington
State University of New York
at Albany

Betsy B. Kaufman
Queens College, City University
of New York

Catharine Keech
Bay Area Writing Project
School of Education
University of California
at Berkeley

James Kinneavy
Department of English
University of Texas
at Austin

Ernest Lara
Arizona State University

Sylvia Manning
Michael Holzman
University of Southern California

---

*When two names are listed for a project, the first was the presenter at the workshop; the second attended on his/her own.

Christina Murphy
Division of the Humanities and Social Sciences
Mississippi Industrial College

Leroy Ortiz
Guillermina Engelbrecht
Department of Elementary Education
University of New Mexico

Sondra Perl
Richard Sterling
Writing Development Project
Lehman College, City University of New York

Arthur S. Pfeffer
Police Management Writing Project
Police Headquarters
(New York, NY)

Janice Redish
American Institutes for Research
(Washington, DC)

Victor Rentel
Humanities Education
Chio State University

Jana Staton
Center for Applied Linguistics

Speakers

Peter Elbow
Evergreen State College

Shirley Brice Heath
School of Education
Stanford University

Roger Shuy
Linguistics Department
Georgetown University

FIPSE-NIE Representatives

Richard Hendrix
Fund for the Improvement of Postsecondary Education

Marcia Farr Whiteman
Candace Miyamura
Joann Kinney
National Institute of Education

SWRL Composition Staff

Bruce Cronnell, Project Manager
Larry Gentry
Ann Humes
Joseph Lawlor

Other SWRL Staff

James Coots
Adrienne Escoe
Mattye Fegan
Laila Fiege-Kollmann
Alma Monroe
Rowell Greene, Conference Coordinator

Invited Guests

Jennifer Greene
(Santa Monica, CA)

Loraine Mercier
Basic Skills Program
(Washington, DC)

Edys Quellmalz
Center for the Study of Evaluation
University of California at Los Angeles

Christine Rice
Huntington Beach (CA) Union High School District

ATTACHMENT B

PROJECT DESCRIPTIONS

Workshop Session I

Composing Processes and Development

Thursday, September 25, 9:30-12:00

Elsa Bartlett
Linda Flower
Jerome Harste
Sondra Perl
Victor Rentel

DEVELOPMENT OF REFERENCING SKILLS IN GOOD AND POOR ELEMENTARY AND JUNIOR HIGH SCHOOL WRITERS

Elsa Jaffe Bartlett

My research concerns the development of children's skill in producing coherent referring expressions in written narrative text. At any given point, a writer may wish to introduce some new element into a text or to refer to one previously introduced. English has many devices for accomplishing this, and one important task for a writer is to choose a wording that will function effectively in a particular context to convey an intended meaning.

Mature writers are able to take account of various factors in constructing referring expressions. But to what extent are children at different ages and levels of writing skill able to do this? Can they produce coherent, unambiguous referencing in contexts where several potentially confusable referents must be distinguished? Are they careful in signaling change of referent in sentence-subject positions? To what extent are they able to detect referential ambiguity in these contexts? In their own texts? In the texts of others? And to what extent are they able to correct referential ambiguity once it occurs?

My general research strategy has been to analyze referring expressions in narrative texts produced by children under various elicitation conditions, designed to vary the difficulty of the contexts in which these expressions are constructed. In most studies, each child produced two stories about events pictured in two different cartoons, one in which writers were required to distinguish between two potentially confusable characters and one in which the distinction was not necessary. Each child also produced a third (baseline) story (for which there were no contextual constraints) and participated in an editing task. Finally, in two studies, children were also asked to edit one of their own stories for publication in a class anthology.

Subjects include about 160 children in grades 4-7 in four New York City public schools. The samples include equal numbers of children judged by their teachers to be above- or below-average in current writing skill. In addition, samples include only those children who are reading on grade level or above.

At this time, we are completing our analyses of children's anaphoric referencing (those expressions which refer to previously introduced elements). Looking at anaphoric expressions in the baseline stories, we find that while the more skilled writers produced few ambiguities (averaging about .15 per text), the less skilled writers produced considerably more, averaging about one per text. Examining the pattern of ambiguity, we find the problem to be not so much a general lack of skill in constructing anaphoric expressions as a lack of skill in selecting effective language in certain contexts. Thus, while the relatively few faulty expressions of the above-average writers were as likely to occur in one type of context as another, those of the below-average writers occurred only in certain places. For example, more than 75% of their ambiguities in the baseline stories occurred in situations where writers seemed to be attempting to switch sentence-subject referent. Similarly, in the experimental stories, almost 80% of the below-average writers' ambiguities occurred when they attempted to distinguish between two same-age, same-sex characters.

We had expected that the problems of below-average writers would derive, in part, from an over-dependence on pronouns in accomplishing anaphoric reference, but this was not entirely the case. While their problems in the experimental stories did seem to be related to a failure to switch to other forms of anaphora when attempting to distinguish between two same-sex characters, their problems in the baseline stories did not seem to be particularly limited to pronoun use, since faulty pronouns accounted for no more than 40% of the ambiguity observed and in general, there was no tendency in these baseline stories for below-average writers to use pronouns more often in accomplishing anaphora than their more skilled classmates.

This pattern of results suggests that the less skilled writers' problems may lie not so much with some general lack of knowledge about a particular type of anaphoric language (i.e., pronouns) as with their rather poor strategies for accomplishing anaphora in rather specific types of contexts.

In the editing tasks, we found that below-average writers were less able to detect or correct ambiguities in our short paragraphs. Generally, when above-average writers corrected these problems, they did so by adding or substituting some new information concerning the referent of the faulty expression. However, below-average writers tended to correct the problems by avoiding the need to make definite reference altogether: they either deleted the faulty passage or substituted some form of indefinite reference. This again suggests that strategy may play a role in the referencing problems of below-average writers.

When we compared children's spontaneous editing of their own texts with their editing of our experimental texts, we found that even children who had been able to detect and correct most of the referential ambiguities in the experimenter-prepared texts were nonetheless unable to detect seemingly identical referential ambiguity in their own texts. This was as true of our above-average as our below-average writers. Moreover, we cannot attribute the failure to some general inability of children to edit their own texts, since they did not seem to have similar difficulty detecting other types of errors. This suggests that detection of referential ambiguity in the two situations may draw on a somewhat different range of skills and that performance on the one type of task need not predict performance on the other.

A COGNITIVE MODEL OF THE WRITING PROCESS IN ADULTS

Linda S. Flower
John R. Hayes

Our research has had two main goals:

(1) to develop a model of the composing process, that is, a description of key cognitive processes and how they are organized in the process of writing;
(2) to use this model to explore important parts of the composing process, such as generating new ideas, and to compare the strategies and skills good and poor writers bring to these tasks.

In sum, the goal of our project has been to carry out basic research in cognitive processes and to then use that knowledge to study parts of processes that are crucial to the success or failure of a writer.

A cognitive process theory of the writing process offers a process-based alternative to current product-based stage models of writing and a basis for further research in composing.

Because our model of the composing process specifies a number of subprocesses, such as goal setting, generating ideas, reviewing, etc., we have naturally been led into other research which studies these processes in more detail. Some of the questions we have found most interesting are

- how do writers deal with their audience?
- how do writers actually represent a rhetorical problem to themselves as they write?
- how do plans enter the composing process and help people juggle all the constraints writing imposes on the short term memory?
- are there ways to evaluate a writer's process, not just his or her product?
- and finally, how can we diagnose problems and teach writing strategies more effectively?

CHILDREN, THEIR LANGUAGE AND WORLD: INITIAL ENCOUNTERS WITH PRINT

Jerome C. Harste
Carolyn L. Burke
Virginia A. Woodward

Schools have long been charged with the responsibility of teaching children to read and write. They have typically approached this task most vigorously. Alternate breakdowns of the reading and writing process have been formulated in an attempt to simplify both teaching and learning. The net result of these efforts is that the beginning reading and writing curriculum in most schools has been reduced to phonics, word recognition, penmanship and spelling. These "basics"--generated from an adult perspective of how to simplify written language--may not be basic to the way children naturally learn to read and write. In fact they may, when children are instructed to focus upon them, lead them to distrust both the strategies they have used as well as the discoveries they have made about written language from natural on-going encounters in their environment.

Research in this program is based on the assumptions 1) that there is nothing more basic than meaning in language, 2) that children not only have discovered this basic but a lot more about written language prior to coming to school, and 3) that such information may facilitate the development of alternate instructional procedures which are more natural to both language teaching and learning.

Preschool children (48), ages 3, 4, 5, and 6, are being asked to do five simple tasks: 1) read commercial labels common to their environment; 2) dictate and read a story; 3) read or pretend to read a story and a letter; 4) write anything they can write; and 5) write or pretend to write a story and a letter. Responses to these tasks will allow us to discover 1) what preschool children already know about written language, 2) what expectancies children have for print found in books, letters and the environment; and by studying the characteristics of responses across ages; and 3) what strategies children naturally use in their growing control of reading and writing.

Patterns found within the responses given by children will be studied by sex, age, family life style, and the formality or informality of the child's language instruction prior to the time of this research. Information collected from inner-city children in this study will be contrasted to similar information already collected from children in other settings.

It is assumed that findings of this study will help educators reconceptualize written language growth and development and lead to the improvement of literacy instruction for all children.

THE WRITING DEVELOPMENT PROJECT

Sondra Perl
Richard Sterling
John Brereton

The Writing Development Project was funded to construct a model that describes how the writing of non-traditional college students improves during their first year in college. Many of the City University of New York's non-traditional students are improving in writing; the Writing Development Project is interested in the following questions: are there particular patterns of growth in writing? if so, how many are there and how are they shared among this group? do non-traditional students share patterns of growth with better-prepared writers or with younger writers? in what area will their greatest improvement lie? in correctness? in cognitive growth? in syntax? in rhetoric? Until now there has been no full-scale developmental model of what specific features indicate progress in writing or of what such progress ought to look like. Until there is such an understanding based on a detailed analysis of actual student papers, writing courses will be based on teachers' intuition rather than grounded on a documented knowledge of how progress actually occurs.

The Writing Development Project is analyzing six writing samples taken from each of 800 CUNY freshmen registered in basic writing classes. During the first year of the grant, the writing was collected and assessed by CUNY faculty members trained in the holistic rating method developed by the Educational Testing Service. Papers of students who showed consistent progress are now being selected for close analysis. The Project is examining those papers for increase in surface correctness, sentence length, and most important of all, an increase in rhetorical maturity (e.g., consistency of tone; understanding of audience-speaker relationships). Once the signs of growth are charted, a model of growth will be constructed. This model will be validated against a contrast group--papers of students who showed no improvement. At the conclusion of our project we shall have a practical model of growth in writing based on the demonstrated improvement of successful students in a college setting. Teachers will then be able to apply this model in the classroom to accelerate the writing development of their non-traditional students.

CHILDREN'S PLANNING AND COHESION IN THREE MODES OF DISCOURSE: INTERACTIVE SPEECH, DICTATION, AND WRITING

Victor M. Rentel
Martha King

On entering school, most children not only know how to talk, but they also know a great deal about written forms of language. They know and can tell stories, and many have a rudimentary knowledge of spelling and can produce on paper simple "messages" of pictures, signs, and symbols. However, the way these abilities are integrated, nurtured, and further developed in school to produce confident and competent writers is not known. The purpose of this research project at Ohio State University was to examine the oral and written language of children during their first two years in school to gain insight into what occurs as they make the transition from reliance on oral language to competence in written discourse.

Over a period of 15 months, two separate populations of 30 children were studied: a kindergarten/first-grade group and a first/second-grade group. Each population was comprised of 10 vernacular Black English speakers and 20 standard English speakers. The vernacular Black and one-half of the standard English speakers were located in an inner city school; the remaining standard English speakers were enrolled in a suburban school. At regular intervals, approximately two months apart, three kinds of data were collected. Children were asked to retell a story just read to them, to dictate their own imaginary story to a scribe, and to write an original story. In addition, samples were taken of a subject's on-going writing which was recorded in story-books or kept in personal folders.

All oral stories were recorded, transcribed, and analyzed along with the written texts for cohesion and literary structure. The data from these analyses provide teachers and others with important developmental insights about how children integrate various kinds of knowledge in the process of producing written texts, and the kinds of problems they solve and choices they make as they fulfill their intentions.

Workshop Session II

Writing Assessment

Thursday, September 25, 1:00-2:30

Anne Herrington
Catharine Keech
James Kinneavy

WRITING COMPETENCY PROGRAM

Anne J. Herrington

From 1977 to 1979, FIPSE supported a grant at Johnson State College, Vermont, which had as one of its primary objectives the development of a Writing Competency Exam to use as the primary means for judging attainment of a proficiency requirement for graduation. Without going into the rationale for imposing a writing proficiency exam as a graduation requirement, let me describe the type of exam we designed and why we chose this design. We were guided by the following assumptions:

1) The exam should judge a writer's ability to create discourse.

2) The exam should assess skills that are necessary for almost any type of writing to a public audience: the ability to explain a point of view clearly and reasonably to a reader and write with a minimum of grammatical errors that could distract a reader. We also wanted to assess one conceptual skill we felt any graduate of a liberal arts college should be able to demonstrate: the ability to write analogically.

When I say "we," I refer to the faculty. Clearly, the standard of judgment is relative to the values and standards of those making the judgment. In this case, the general criteria reflect what the faculty and a cross-section of Johnson students felt were skills absolutely necessary for a college graduate to have.

The exam consists of an impromptu essay, which receives separate rhetorical and grammatical evaluations, and a short editing exercise. During a period of three hours, students are expected to write an explanatory essay in response to one of four possible questions (the general topics having been announced in advance). The purpose, mode, and attitude of the audience are specifically defined and all questions require students to draw on knowledge from course work or readings, although each question is open enough to allow some choice of the specific topic. The essays are evaluated rhetorically by faculty readers using a rhetorical trait scoring guide. A separate evaluation counts the occurrence of a limited set of errors in the essay.

The college has also developed a Freshman Writing Assessment which closely parallels the Competency Exam in design and evaluation procedures.

AN EXAMINATION OF PROCEDURES AND IMPLICATIONS OF HOLISTIC ASSESSMENT OF WRITING

Catharine Keech
James Gray
Leo Ruth

The proposed research considers the nature of interactions between writing task, student writing abilities and response to the task, and reader's judgment of the finished piece. The study undertaken addresses the basic questions: a) in what ways do differences in the formulation of writing topics and contexts for writing tests lead to significant differences in student performance and readers' ratings? b) in what ways does development of writing skills over a period of several years affect performance on timed writing tests, accounting for lower as well as higher holistic scores as maturing students define the writing task in increasingly complex ways?

One study aims to account for what makes a good topic, task, and context for writing given particular assessment purposes and different writer competencies. Subsidiary research questions include: c) what are the characteristic effects of particular topics or types of topics? d) what kinds of instructions to writers are particularly enabling or disenabling in the test situation? e) how can topic effects be identified, predicted, controlled?

A second study investigates differences in rating standards in response to similar topics administered in five successive years of holistic assessment. Writing from students who participated in three or more years of this assessment is studied for signs of development and non-linear improvement in holistic scores from year to year.

The Project uses as its chief data sources the products of writing assessments in urban and suburban school systems in collaboration with the Bay Area Writing Project and its cadre of teacher specialists. A variety of procedures, including holistic scoring, feature analysis of the writing, oral protocols of students during the composing of timed writing tests, and statistical analysis of scores, will be applied to papers from diverse school populations.

The principal outcome of the study should be information about the nature and the control of unintended interactions between topics, writers, test contexts (such as amount of time allowed), and readers. The study should uncover means of matching teacher or tester expectation of a writing occasion with the actual student interpretation of and response to that occasion.

EVALUATING THE EFFECTIVENESS OF COLLEGE WRITING PROGRAMS

James L. Kinneavy, Director
John A. Daly
Lester Faigley
Stephen P. Witte

Widespread public concern over the writing abilities of young Americans has prompted colleges and universities to develop new programs for teaching writing. Yet knowledge of how to evaluate such programs and their effects remains at a rudimentary and impressionistic level. The University of Texas--a large, multi-purpose institution strongly committed historically to teaching writing at all levels of the curriculum--has set out to develop a comprehensive set of evaluation materials capable of serving the needs of its own composition program and those of colleges and universities nationwide.

Currently in its first year, this 3-year project combines three major approaches to writing-program evaluation. First, it focuses on the teaching of writing, examining nationwide both curricular and instructional practices to develop instruments for assessing and describing effective writing instructional behaviors. Second, it focuses on writing itself, examining both the processes students use and the products they produce. Third, it focuses on the goals of postsecondary writing programs, examining the real and the ideal goals for programs in divergent settings across the nation.

There are several novel features to this evaluation project: (1) it relies on a comprehensive framework to address the problem of evaluation; (2) it introduces several new dimensions into traditional fields of inquiry, and (3) it is practical in that it attempts to translate current and new knowledge into an evaluation scheme that can be applied to real college settings.

Thus the three-year project will develop a conceptually based and widely applicable set of procedures and materials for evaluating college writing programs. These materials and procedures will be packaged for distribution to schools and other institutions demanding evaluation of existing writing programs.

Workshop Session III

Writing Instruction in Context

Thursday, September 25, 2:45-5:00

Arthur Applebee
George Deaux
Joan Graham
Sylvia Manning
Jana Staton

NATIONAL STUDY OF SECONDARY SCHOOL WRITING

Arthur N. Applebee

The National Study of Secondary School Writing is examining the teaching of writing in all subject areas. This includes analysis of 1) the nature and frequency of writing tasks that students are asked to complete, 2) the demands inherent in specific writing tasks, as reflected in the linguistic and rhetorical features of writing for specific purposes to particular audiences, and 3) the instructional context of the writing, including writing models and the scaffolding provided for various stages of the writing process.

. The study combines case studies of instruction in two contrasting secondary schools with survey data from a national sample of 1200 teachers. Major activities in the present project include: 1) detailed analysis of writing samples gathered through observational and survey studies, focusing on such features as cohesion, logical structure, syntactic complexity, and mechanical accuracy; 2) analysis of assumptions about writing and the teaching of writing reflected in textbooks most frequently used by teachers in the survey sample; 3) observational studies of the writing processes fostered by particular instructional patterns; and 4) longitudinal study of the writing experiences and the development of writing abilities in 24 students across the high school years. Parallel measures of instructional context and of characteristics of student writing will be used in all studies.

The study will provide baseline information about current practice for use in curriculum development and in designing experimental studies of teaching practice. The detailed analyses of student writing will contribute to a theory of discourse and will also have direct practical applications, specifying normal lines of development, characteristic features of specific writing tasks, and difficulties typically encountered.

THE WRITING PROJECT FOR FACULTY FROM DISCIPLINES OTHER THAN ENGLISH

George Deaux

The inadequacy of reading and writing skills among entering college students is notorious. Across the nation, colleges and universities face the problem of finding methods and instructors to help increasingly large numbers of students correct deficiencies in writing skills, build those skills to college levels, and maintain those levels of achievement. Temple University, a large, state-related urban university, faces these problems without being able to make any substantial number of new faculty appointments. We must find ways to prepare faculty from departments other than English to teach composition, and we must encourage the teaching of writing in all disciplines at all levels.

A FIPSE grant, now in the second of two-years, provides assistance and incentive to meet the reading and writing needs of Temple students. Under the terms of the grant, up to 12 faculty members each year from departments other than English participate in a comprehensive year-long program of work and study to prepare to teach composition. In addition, the grant supports a week-long workshop during registration week, intensive 2-day workshops during the course of the semester, and a series of seminars exploring the writing process during the year.

The program, in the 2 years of its operation, will add 20 to 30 trained and experienced composition instructors to the group of English instructors now available for assignment to composition courses. A much larger group will learn to identify and correct writing errors. Finally a series of seminars in the writing process will develop and disseminate new information about writing and the teaching of writing.

THE INTERDISCIPLINARY WRITING PROGRAM

Joan Graham

A new approach to teach expository writing is being developed in an interdisciplinary program at the University of Washington. Courses known as Writing Labs have been linked to lecture offerings in several disciplines, so that writing teachers can work with students who share an interest in a given body of material, and have an actual, immediate need to write about it. Writing teachers and lecturers deliberately coordinate their courses; e.g., topics for lab writing assignments are drawn from lecture-course reading material, preliminary drafts of essays to be submitted in the lecture course are made part of the required work in the Writing Lab, and due dates of lecture-course essays are spaced to allow for lab-course emphasis on rewriting.

In these practical and intellectually demanding composition courses, instructors allow real writing occasions to mold the way they teach writing. Students are interested in their material for its own sake, and must write to satisfy well-defined external demands. When writing instruction is offered in the context of material that students are studying, the relation between form, content, and purpose can be demonstrated specifically. Furthermore, students learn by working with complex material how in refining expression, one refines concepts, in effect refines thought.

In Writing Lab courses much of the writing is analytical, since the emphasis in link-course disciplines is on analysis of ideas, actions and events. Description and narrative appear most often in the context of an analytical purpose. Lab class discussions concentrate on generation of material, organization, continuity and clarity: portions of students' essays--both preliminary and final drafts--are reproduced to serve as the basis for sessions on focus, depth of development, ways of beginning and ending, precision in phrasing, and so on. Because all students are writing in relation to the same material and for the same general purpose, their work can be usefully compared. Those whose writing is thin learn very quickly what it means to develop an idea; empty generalizing becomes easy to recognize, as does inappropriate reliance on jargon--the assumption that there is sufficient magic in simply writing certain words. Class work on the sentence level is designed to promote fluency and improve precision. It is in the frequent individual conferences that instructors give attention to problems of basic grammar and sentence structure when it is needed.

Writing Lab courses appeal both to students who conspicuously lack writing skill and to students who are already doing good work but would like to do better. Those who have just completed remedial work profit from the practical orientation of lab courses, and from the chance to learn how somewhat more experienced students approach writing

THE INTERDISCIPLINARY WRITING PROGRAM (continued)

problems that confront the group. Stronger students gain from having their work carefully read as they undertake more complex factual writing tasks than could be assigned in general composition courses. All benefit from the opportunity to concentrate their energy in coordinated course work. Writing Labs regularly accompany large lectures in history, political science, and sociology, and recent experiments have included links to art history and environmental studies.

The Interdisciplinary Writing Program also generates useful interaction between faculty who specialize in teaching writing and faculty in the subject disciplines. Writing teachers join lecturers and their teaching assistants in regular meetings, where they help to design assignments, define and analyze writing problems and suggest practical, specific types of comments. The association of Writing Labs with lecture courses increases awareness of writing as learning experience, and so more generally improves writing instruction. Development of the Interdisciplinary Writing Program has been furthered by a two-year grant from HEW's Fund for the Improvement of Postsecondary Education.

TRAINING SEMINARS FOR GRADUATE-STUDENT TEACHERS OF COMPOSITION

Sylvia Manning, Project Director

This project was to develop and evaluate a two-week training program for graduate-student instructors in composition of whom about 60% would be in English, 10% in Linguistics, and 30% from a variety of other fields. Some of these instructors would have had experience in teaching composition, some experience in teaching other subjects, and some no teaching experience at all. The problem was to prepare a program that would serve a group so heterogeneous and that could be offered during the two weeks just prior to the start of classes in the Fall semester, for instructors who would begin teaching that term. In retrospect, the difficulties created by the timing and the range of prior teaching experience appear greater than those created by the differences in educational background and current interests.

The program was run twice, in September 1978 and 1979. Most of the mistakes we could have made were made in 1978. This concentration was unfortunate for 1978, but beneficial for 1979. A complex scheme of participant evaluation allowed us not only to measure the general problems of the 1978 session, but to see with great precision what had gone wrong and why. For the 1979 session the program was extensively revised, with gratifying results. Evaluation showed that although a number of problems remained, we had developed a workable basis. The session for 1980 (the entire program has been continued on University funding) was planned from the evaluations of 1979.

The project was of course in large degree specific to our institution and its composition program. The university is a large, private, urban university with an undergraduate enrollment of over 12,000 full-time students. As of September, 1978, a new set of general education requirements set the composition requirement for all students in the college as two semesters of expository writing (with provisions for waiver and acceleration). The classes needed to meet the resulting student "demand" are staffed by about 90 instructors, all but a handful teaching assistants appointed from across the graduate school and occasionally from the professional schools. Except for the foreign students, for whom there are special classes, the course enrollments reflect the full range of USC undergraduates, since even some of the best for various reasons don't write the waiver exam and spend one semester in the course. The classes are run as workshops, and the workshop style combined with considerable writing-lab support are generally adequate to meet the problems of differences in student preparation.

The two-week sessions of the project aimed to move between the theory that supports such a structure to the practical questions of day-to-day management of a workshop classroom. The balance of attention between the theoretical and the applied turned out to be tricky in a two-week program. The basic structure that emerged from the project tends to put the theoretical into large-group sessions and the applied into very small groups, to offer only one special session for instructors from backgrounds other than English, to pay a great deal of attention to ambience and morale, and to rely on peer instruction not merely by having the small groups coordinated by advanced teaching assistants but by engaging the more experienced participants as leaders.

ANALYSIS OF WRITING IN DIALOGUE JOURNALS AS A COMMUNICATIVE EVENT

Jana Staton

The study is a descriptive and analytical profile of writing in dialogue journals, in order to develop a model of the underlying structure of the communication between student and teacher over time. Dialogue journals are a unique form of private, written conversation conducted daily between students and their teacher. The purpose of this study includes understanding how the linguistic and cognitive demands of this communicative event lead to patterns of development in language functions, personal awareness, and flexibility in solving personal problems.

The study is based on a complete year's corpus of dialogue journals written by 28 students and their teacher in a 6th grade classroom in Los Angeles, during 1979-80. The class is integrated and represents a wide range of socioeconomic and ability levels. The 12-month study will be conducted on-site in Los Angeles, by the principal investigator. Analysis of the patterns in the data will use the concept of increased variation in feature occurrence in response to topics and events, rather than statistical means, to assess the development or change which is occurring.

The study will contribute directly to educational practice by documenting a missing stage in the development of written competence: the need for direct, functional writing in a conversational form. Materials from the study will contribute to the goal of equity by demonstrating how individual written communicative competence develops when extended writing occurs in personally meaningful, functionally equivalent contexts.

Workshop Session IV

The Writing Teacher

Friday, September 26, 8:30-10:00

Sandra Booher
Kenneth Bruffee
Betsy Kaufman

THE LOS MEDANOS COLLEGE LITERACY MODEL

Sandra Booher

Community colleges in particular share the problem of trying to present collegiate level work to many students who cannot read and write well enough to profit fully from it. Without a rigid tracking system, retention of students is often pitted against maintenance of standards. The problem is how to raise literacy levels to the point that students can handle truly collegiate work, without involving lengthy, isolating, often dead-end remediation programs.

LMC is a two-year community college on the eastern edge of the San Francisco Bay area. The college has an innovative and demanding general education program, as well as exit requirements in reading, composition and math, but there are no entrance tests or academic tracks. Every instructor is, therefore, faced with a mixed bag of reading and writing levels in the classroom. Attempts to recommend a reading/writing lab to students with poor skills have not been successful.

Rather than revert to a tracking system, the college is promoting the use of peer tutors to upgrade language skills in the classes the students have elected to take. The tutors are selected by the instructors and trained by the language arts faculty. Weekly seminars are conducted to train subject area instructors in the basics of how students can be taught to read and write more effectively and how these instructors can best direct, supervise, evaluate and encourage the trained tutors who are assigned to work with deficient students in their discipline. This is the first year of a two-year grant that involves all 60 faculty members across the curriculum.

This program will remediate basic literacy skill deficiencies where student motivation is highest--in the classes with reading and writing that the student has opted for. It will make faculty members from astronomy to welding more responsible for understanding the basics of learning theory as it applies to reading and writing, and applying that knowledge in the classroom so that the work of language arts instructors is amplified and extended. In March or April of 1982, an invitational conference will be held to discuss ways that community colleges including LMC have coped with reading/writing problems. That summer, a short monograph will be published by the LMC Community College Press providing a full explication of the Los Medanos College Model.

BROOKLYN COLLEGE SUMMER INSTITUTE IN TRAINING PEER TUTORS

Kenneth A. Bruffee

Recently many colleges and universities have added peer tutoring to their undergraduate writing programs, because they have discovered that it can personalize education in the face of increased teacher-student ratios and institutional expansion. Peer tutoring in writing also has the effect of helping students overcome writing anxiety, by acknowledging that writing is an inherently social activity and by integrating learning to write into a social or collaborative context. Such programs can have a tendency to exploit the tutors, however, by making use of their services but not returning enough to them in academic terms. The Brooklyn College tutor training program was devised to enhance the postsecondary liberal education of tutors in these programs by improving their writing and judgmental skills and by helping them become more self-aware members of an educational community, a community of knowledgeable peers.

The Institute teaches college and university teachers to train tutors in this way. It offers them a five-week summer program that includes two seminars. In one, Institute Fellows go through the process of collaborative learning that tutors go through in the Brooklyn training plan: they write essays and peer critiques of each other's writing, and examine the critical and social processes involved in developing judgment in writing. In the other seminar, fellows learn some of the basic principles and practices of small group work, such as handling the conflict of authority and intimacy in working groups, mediating differences, making demands, and guiding people in groups through the "phases of work."

During summer, 1980, fifteen faculty members from colleges and universities in Alabama, Arizona, Maine, Maryland, Massachusetts, New York, Ohio, Tennessee, Utah, Vermont, and Wyoming attended the Institute. Fifteen more will attend the 1981 Institute. Each Fellow can be expected to train up to forty peer tutors each year at his or her own institution. Fellows are encouraged also to affect, through local internship workshops, the way peer tutors are taught at neighboring institutions.

The effect of the Institute this past summer, based on the record of logs Institute Fellows kept regularly throughout the Institute, was to challege assumptions (many heretofore unrecognized) about the social structure of classroom teaching, and about the social or collaborative (as opposed to the individual) nature of writing. At the highest level of generality, the Institute raised questions, as one Institute Fellow put it, about "the context of learning and the social determinants of knowledge." Several Institute Fellows also experienced marked growth as writers.

THE QUEENS ENGLISH PROJECT

Betsy B. Kaufman
Judith Fishman
Donald McQuade
Sandra Schor
Marie Ponsot
Janet Brown

Queens College, one of the 4-year liberal arts institutions in the New York City University system, has for 8 years been working with high schools to improve the teaching of reading and writing in secondary schools and the college. Recognizing that underdeveloped students' writing and reading skills not only determine their success in college but also limit their willingness to explore liberal arts courses, we planned a bridge curriculum for high school juniors and seniors and college freshmen.

In the first year of this 2-year grant, we spent the first semester planning the project and meeting for weekly reading/writing seminars with the chairpeople, English teachers, and college grant staff, following a curriculum used successfully as a basic reading/writing course at the college. The course completed, we worked together to adapt that curriculum to fit the needs of high-school seniors (250 in the first semester). We simultaneously trained 32 undergraduate tutors and 5 graduate lab co-ordinators to establish reading-writing laboratories to work with the teachers in the schools during the next semester.

In the third semester, we completed one semester with high-school seniors, 40 of whom attended Queens College, and worked with teachers of both junior and senior classes (a total of 950 students) using our curriculum to refine and improve the curriculum we had developed.

By the fourth semester there were 2300 students involved in the program. We continued to meet with the teachers and chairpeople on a regular basis and continued the operation of the laboratories.

Although federal funding for the project ended in August, four out of the five high schools have insisted on continuing the project and two new schools have asked to be included in the continuation. These schools are funding tutorial services.

In addition to curriculum work, we conducted an on-going evaluation of the program, giving pre- and post-tests in reading and writing, and requiring written reports from the lab co-ordinators, tutors, teachers and students. Analysis of this data has not yet been completed.

Workshop Session V

Language Variation and Writing

Friday, September 26, 10:15-12:30

Alonzo Anderson
Stanford Gwin
Ernest Lara
Christina Murphy
Leroy Ortiz

THE ROLE OF LITERACY IN THE NON-SCHOOL AND SCHOOL ENVIRONMENTS OF LOWER CLASS CHILDREN

Alonzo Anderson

In 1979 a study of young children (2½ - 3½ year olds) from low income homes and communities was begun, the aim being to provide a detailed description of the children's pre-school experiences with literacy. Twelve children, four each from Anglo, Black, and Mexican-American ethnic groups, were included in the sample. Data are being collected in three ways. The primary source is natural observation. A researcher spends approximately four hours per week observing each child in his/her daily routine. The intent is that the observations be as unobtrusive as possible; thus, the researcher watches the child in the home and in the community environments. In addition to observations, daily audio-taped diaries prepared by the mothers are being used. The mothers record descriptions of all instances that they see in which the target child is involved in reading and writing. Finally, structured interviews designed to externalize the children's changing conceptions of literacy are being employed.

For the second year of the project an additional 12 children will be added to the sample, and the study of all 24 children will continue during 1981. At the end of this period we shall have a detailed description of the role which literacy plays in the lives of these low-income families. Such a description will help us understand the contexts of and values associated with literacy in low-income families and the children's developing conceptions of reading and writing. It is hoped that such information will be useful for planning literacy instruction, especially for children from minority communities.

Beginning with the 1980-81 academic year a second phase of the literacy research is being implemented: A similar study of school age children will be conducted for a two year period. The objective is to develop descriptions of the literacy environments of both the school and the home/community for 30 low-income kindergarten and 30 second grade children from the Anglo, Black, and Mexican-American ethnic groups. Again natural observation in both settings will be used extensively, and interviews will be conducted. A main focus will be on the degree of match/mismatch between the contexts of and values associated with literacy in the home/community and those in the school.

Overall, our aim is to give school personnel additional insight into the ways in which low-income and minority children interact with reading and writing in their daily lives. It is hoped that such insight will be helpful in devising literacy instruction for the children.

THE EFFECTS OF COMMUNICATION SKILL TRAINING ON HIGH RISK COLLEGE STUDENTS

Stanford P. Gwin

Institutions of higher education in the United States are increasingly reaching among those disadvantaged students not normally thought of as "college material" as a means of increasing enrollments. These "high risk" students do not normally do well in college. One of the reasons appears to be ineptitude with the necessary Standard English language of classroom and textbook.

Project Access at the University of Southern Mississippi, with funding support from the Fund for the Improvement of Postsecondary Education, has created a pilot program to measure the effect of a concentrated period of linguistic and communication skill development at the beginning of college.

The experiment is laid out to follow an experimental group drawn carefully from the lower fifteen percent of the American College Test scores in the entering freshman class in the fall of 1977. The sample is carefully balanced to match a typical state-wide freshman population racially and sexually. These students were matched to an identically drawn control group that did not receive the treatment.

While complete data awaits graduation of that class, all of the experimental subjects are still in school with better grades and they write, speak, and read better than the control group. They have also experienced great growth in personal confidence and grade expectation.

As a result of the pilot's success, two more years of larger experimental samples were funded in a separate award by the Fund for the Improvement of Postsecondary Education. As the work proceeds the message becomes clearer that strong training in Speech Communication in conjunction with the rest of the communication skill training, organized into the first year of college greatly improves the academic prospects of the "high risk" student.

LITERACY DEVELOPMENT IN THE COMMUNITY COLLEGE

Ernest Lara

The Department of Higher and Adult Education of Arizona State University is conducting a three-year research project, Literacy Development in the Community College. This project represents one of two current efforts funded by the National Institute of Education which focuses on multidisciplinary studies of the development of literacy in the community college.

The purposes of this joint research project are to:

1) Study the literacy demands of transfer, occupational and developmental studies courses and of college administrative tasks, such as registration, in relation to the literacy skill of minority and other students.

2) Study the information and support services provided students and the usefulness of such information and services.

3) Study the administrative tasks encountered by students, faculty, and staff that may infringe upon student entry, persistence and achievement.

A variety of research methodologies will be included in the research plan. Ethnographic research using such procedures as participant observation, local surveys, and structured interviews, should provide a rich descriptive analysis of the setting. Task analysis techniques, involving an understanding of human information processing are to be used to study the literacy demands. Standardized and locally developed measures will be used to provide descriptive information on students.

It is anticipated that the data collected through the project will be useful to community colleges in the identification of points where intervention might be most appropriate for students experiencing difficulty with literacy demands. It is also hoped that the methodologies employed will be useful in expanding college research efforts in this area.

A COMPETENCY-BASED CURRICULUM FOR DISADVANTAGED COLLEGE WRITERS

Christina J. Murphy

The project Mississippi Industrial College is working on is the development of a model, competency-based curriculum for rural, disadvantaged youths. The development of a model curriculum for the underprepared or disadvantaged learner is a complex process; the structuring of a competency-based program in writing and in general language skills is an essential component of the program Mississippi Industrial College envisions establishing. The College is moving away from the conventional view that time and exposure--via number of coursework hours accumulated--ensures competency in a given subject matter discipline or the fruition of academic and intellectual skills. The College, instead, endorses the view of assisting each student to achieve requisite abilities or qualities by means of defined and recognizable competencies deemed appropriate and meaningful to a college education. The traditional approach, with its emphasis upon coursework hours, is often of minimal value to the underprepared or disadvantaged learner, who generally has experienced years of traditional education based upon time and exposure alone. In the competency-based curriculum, the emphasis is upon the ability to do, redefining the student/learner as an achiever rather than as a detached observer and placing a great deal of the responsibility for a meaningful education upon the student himself.

In defining the curriculum the College feels will best serve its students, careful consideration was given to the role of language arts and the writing process in the student's development. The difficulties of pursuing the conventional approach to writing instruction--one which is based largely upon imitation of examples of superior writing styles--are immediately apparent. Students whose writing and reading skills are often at the 5th grade level have difficulty in reading, comprehending, and imitating the models of prose writings they are given. In addition, limited skills in vocabulary and spelling contribute to the complex problems discussed above. An additional aspect of the conventional approach--drill and repetition--often fail with the disadvantaged learner who has spent years of schooling being drilled in grammar and who has yet to master or even, at times, comprehend the basis of grammatical structures.

Given the nature of the problems Mississippi Industrial College faces in endeavoring to help the disadvantaged learner develop effective language skills, the College is working to establish a different approach to the teaching of the writing process, one which emphasizes instruction in logic and analytical thinking as requisite abilities to clear and effective writing, and one which emphasizes language construction rather than the memorization of grammatical rules. This approach the College will initiate will concern itself with having students construct a language--much along the principles of getting them to see that language is descriptive of reality. Students are encouraged to see the necessity for certain grammatical structures as reflections of the world they find around them. In translating these basic perceptions of reality from the spoken word to the written word, they are then encouraged to see the need to establish language as a notational system, with "markers" that indicated number, tense, possessive case, etc. It is felt that this approach, together with conventional exercises in writing essays, will enable students to grasp the idea of language's function versus simply memorizing and often failing to comprehend the rules of grammar they are given to learn. Not only is this approach viewed as cumbersome, but the memorization of hundreds of grammer rules--plus all the exceptions to those rules--is often intimidating to the average learner, let alone overwhelming to the disadvantaged learner. The College's intent is to make the learning of the writing process more accessible to the student by enabling the student to get to an understanding of the basis of language's structure and its usage. This fundamental insight, it is hoped, will translate into a renewed desire to learn of the language and how to use it effectively.

SOCIOLINGUISTICS OF LITERACY: AN HISTORICAL AND COMPARATIVE STUDY

Leroy Ortiz
Bernard Spolsky
Guillermina Engelbrecht

While there is considerable evidence to suggest that the lack of literacy skills is not confined to any one segment of the American population, it is particularly acute among children and adults who are members of linguistic and other minority groups. There is a sizeable body of research which indicates that minority children, who are socially, culturally, and linguistically different from the general society, are failing to achieve standards of literacy that are presumed to lead to economic advancement and effective participation in civic responsibility. Major resources have been mobilized in many attempts to improve the level of literacy among these marginal groups. It is now starting to be realized, however, that solutions to the problem depend not just on enthusiasm and money, but on a clearer understanding of the complexity of literacy.

To meet this challenge, we will develop, on the basis of historical and comparative studies, a sociolinguistic model of the functions of literacy in various societies and will test the model in field observations in selected cases. Some of the initial questions which will guide our studies and observations of all of the groups include the following:

1. Under what circumstances do certain groups of people accept literacy in the vernacular? What conditions prompt groups to move towards literacy in the standard language? What are the tensions that arise in each of the decisions?

2. Was literacy in either the vernacular or the standard generated from within the group or was it introduced from the outside? With what consequences?

3. What are the functions of language in the community? Who writes, who reads, about what topics, in what setting? Which language is used? If more than one, is there a diglossic or functional differentiation of language?

To initiate the investigation we have chosen the following cases:

1. Cherokee
2. Medieval Jewish Communities
3. Navajo
4. Northern New Mexico
5. Aymara in the Bolivian Altiplano
6. Tonga

These cases were chosen on the basis of two main criteria: our familiarity with and ease of access to the specific cases and the _a priori_ likelihood that they will include a number of the major factors that we believe likely to prove relevant in our model. We will add additional cases and will include them in the historical/comparative part of the study as it continues.

The field observation studies will be conducted in two stages. In the first stage, we plan to develop a general picture, in terms of a sociolinguistic domains model, of the non-school related functions of literacy within the selected community. In the second stage, we plan to observe schools in order to see if there is congruence between their view of literacy and that which emerged from the community.

The conclusions drawn from the contrast and comparison of findings in each study will serve as a guide for planners of literacy programs and teachers in the development of such programs at international, national, and local levels. A sociolinguistic model of literacy drawn from observations in various settings will serve as a theoretical framework for the creation of opportunities for functional usage of literacy.

The findings of this study will be of special value to those involved in bilingual programs in the United States and elsewhere, particularly in cases when these programs attempt to promote literacy in the vernacular before literacy in the standard language.

The fundamental importance of our project for the education of poor and minority populations lies, we believe, in the fact that the teaching of reading and the development of literacy will be most successful when it recognizes the sociolinguistic issues involved.

From this experience, and as we move to the end of the proposed three year study, we will attempt to analyze the implications for implementation of our work. We do not believe that this or any other basic study will lead to a single formula for implementation. Our findings about the sociolinguistics of literacy will not be directly translatable into policy decisions or classroom practice. But the knowledge we discover promises to be significant to both. A deeper understanding of the sociolinguistics of literacy will help educators make better decisions about language education policy. It will help to understand whether a community is likely to be better served, other things being equal, by an approach of complete bi-literate education, or of initial literacy in the vernacular, or of teaching of literacy along with the teaching of the standard language. Similarly, the model of literacy in a community need not be translated directly into classroom practice, but our fuller picture of community literacy should help teachers understand better what will seem like meaningful uses for reading and writing to their students.

In this way, it will have the best opportunity to deal with at least one aspect of the complex problem of literacy, and make its contributions to dealing with an unresolved problem facing American education.

Workshop Session VI

Functions of Writing Outside of School

Friday, September 26, 1:30-3:15

Mary Epes
Dixie Goswami
Arthur Pfeffer
Janice Redish

DEVELOPING NEW MODELS OF THE COMP-LAB COURSE

Mary Epes
Carolyn Kirkpatrick
Michael Southwell

The present project builds on the COMP-LAB Project, funded by a prior grant from FIPSE, in which a model basic writing course was developed at York College, CUNY. The course integrates classroom instruction in composing with self-teaching laboratory work on the written language. This autotutorial laboratory work has proven particularly effective for students who have severe problems with standard written English, problems often associated with a nonstandard English or foreign-language speech background. The course was evaluated with support from the Exxon Education Foundation, with very positive results, and has been adopted at York and at several other colleges.

In the current two-year project, this laboratory-centered approach to basic writing instruction is being adapted for learners in three non-college settings: social agencies, high schools, and adult education programs. Last year, Mary Epes, in collaboration with the staff education department at the Bronx Psychiatric Center, pilot-tested a model of the COMP-LAB course to improve the on-the-job writing skills of therapy aides, nurses, and other hospital and staff employees. Carolyn Kirkpatrick, working with faculty members in two New York City high schools, adapted the course in both a laboratory- and a classroom-based format. Michael Southwell developed a writing training program for members of the International Ladies' Garment Workers' Union, and has begun a similar program for CETA trainees. During this second year of the project, the adaptations will be evaluated, revised as necessary, and, if all goes well, instituted on an on-going basis.

The project should result in programs that will be useful in still other settings, and it will produce information about learners _outside_ the college setting that should be of value to those who teach writing _in_ college. In particular, the project directors are trying to discover more about how learners, across a spectrum of age levels, acquire the written language.

NATURALISTIC STUDIES OF NONACADEMIC WRITING

Dixie Goswami
Lee Odell

This three-year project uses on-site observations and samplings to study the nature and functions of writing that people have to do as a regular part of their day-to-day work. Sites include a state social service agency, a large southeastern labor union and the laboratories of several scientists.

After extensive on-site observations of workers in a number of settings, we identified workers and union members who represented a range of job levels and who were willing to give us up to sixteen hours of interview time over the course of a year. Initial interviews had as their purpose to develop a description of the research sites apart from official, published descriptions, and to provide at least an impressionistic understanding of who writes what to whom and under what circumstances in these writing communities. These initial interviews will serve as the basis for correlation studies at a later time.

Once initial interviews had been completed, we asked workers to save samples of writing they had to do as a regular part of their everyday jobs over a two-week period. Selected samples formed the basis of subsequent interviews. Different writing occasions make very specific demands on writers; thus we have tried to assemble writing samples ranging from handwritten notes to self to edited documents for external audiences. Later, if we discovered that writing done regularly in the social service agency was not included in the sample, we asked workers to go through their files and to give us copies of the missing documents.

Subsequent interviews, based on writing samples, identify reasons underlying writers' choices by making changes and asking writers whether they think those changes appropriate. In framing questions, we have asked only about choices actually available to writers, that is, choices present in their writing. Features we asked about include form of address, provisions of context, reference to self, elaboration, shifts in levels of abstraction, and formulaic conclusion.

Even at this stage, it is clear that these structured interviews can provide rich data about the processes by which writing gets done. We are able to categorize reasons writers give us for making choices, which in turn may give us information about the intellectual processes of writers. We are also analyzing transcripts so as to identify variations to which writers are highly sensitive, since these variations are likely to carry meaning and to express social structure in the social service agency.

We are analyzing social service agency writing samples for comprehensibility and acceptance by readers. We are beginning cohesion analysis of texts to see if we can discover why certain texts elicit certain responses. Important analyses of transcripts and writing samples are replicated by independent judges.

In addition to completing the procedures described above, we wish to assess the written literacy demands made on active members of an industrial labor union and to develop a taxonomy of writing tasks performed by such members. We are surveying union members to see if we can identify the full range of writing actually done and to see if we can get a notion of the value placed on certain texts.

We are working with a small number of scientists in an attempt to describe some of the processes by which scientific data are transformed into scientific discourse.

The central purpose of this research is not the improvement of teaching: our immediate goals are to understand literacy practices outside schools and to test assumptions from current discourse theory. However, preliminary findings suggest that we may be able to address questions that include the following:

1. Do the composing processes of working scientists and technicians differ from accounts we have of the composing processes of student writers or others writing in experimental settings?
2. According to some researchers, expressive writing is an important mode of discourse. Do scientists and technicians write expressively on the job? What are the implications of the answer to this question for teachers of advanced technical, scientific, and professional writing courses?
3. What is the nature of the revising processes of scientists and technicians? Would it be useful to develop a taxonomy of interventions into the writing processes of scientists and technicians?
4. Can we design classroom activities so that students engage in processes similar to those they will experience when they begin working as scientists and technicians? Would such simulations result in more effective writing programs?
5. How may we define work-site writing competence? What are useful ways of looking at the acquisition of work-site writing competence?

THE POLICE MANAGEMENT WRITING PROJECT

Arthur S. Pfeffer

From the filing of simple arrest forms to the composing of complicated management reports, writing is one of the major functions of any large police department. Civilian personnel, detectives, sergeants, lieutenants, and captains all spend a great deal of their time writing, but it is evident that writing problems exist. These problems may be exacerbated as minority-group recruits join police ranks under affirmative-action guidelines.

Designed to improve written communication in the New York City Police Department, the Police Management Writing Project, under the direction of Dr. Arthur S. Pfeffer of John Jay College of Criminal Justice, aims to increase the effectiveness of internal and public communications by developing new materials and courses to be incorporated into existing police academy curricula in New York and elsewhere. During its first year, the Writing Project successfully collected and analyzed numerous types of documents. Research has been undertaken by means of various surveys including questionnaires, writing samples, oral interviews, readability tests, comprehensibility tests, and a writing error count.

One set of questionnaires supplied general data on the experience, education, and duties of police writers and will help in designing curricula and in future research. Additionally, the project compiled statistical data revealing what ranks of personnel write precinct documents and illuminating superior officers' opinions on police writing deficiencies. The oral interviews conducted by the project's staff produced other vital information on how writing is done, and also elicited candid opinions on the strengths and weaknesses of police writing and language use.

Tests were administered to determine the "readability" of police directives. Formulas such as the Flesch test and the Fogg index were used. The Writing Project maintains that police personnel, regardless of their reading grade levels, should be able to understand all department communications. Therefore, tests designed to measure the comprehensibility of police documents were pilot-tested recently. The results of these examinations will enable the project's staff to determine if the wording of the documents needs to be revised according to principles of Plain English.

A writing error survey is also being conducted on some of the thousands of documents collected by project staff. Scored by professors of English, the results of this survey will determine the kinds of errors most often made by police writers. Instruction will focus on those errors that seriously impede understanding in actual use.

Writing samples have been obtained from all 600 members of the NYPD's newest recruit class. These will be evaluated and compared with future samples to be obtained when the class completes its five-month training period.

Finally, the Project has completed its videotaped interviews with a number of police officials on the subject of writing in law enforcement. The purpose is to create an informational film explaining the importance of writing skills to those planning law enforcement careers. The film, dramatizing what can go wrong when writing is faulty, is intended to be used in police academy classes and college criminal justice and writing classes.

Among the first courses to emerge from the Project are a course in Executive Writing for captains and above, to be offered at the Police Academy in January, 1981; a pilot self-paced course in basics for civilian clerical aides in precincts; and an experimental undergraduate course in Police and Fire Management Writing to be offered at John Jay College in the Spring, 1981, semester.

THE DOCUMENT DESIGN PROJECT

Janice C. Redish

In September 1978, the American Institutes for Research (AIR) began the Document Design Project to foster clear and simple writing and design of public documents. The purpose of the Document Design Project is to help make forms, regulations, brochures, and other written materials easier for people to read, to understand, and to use. Carnegie-Mellon University and Siegel & Gale, Inc., a private firm that specializes in language simplification and forms design, are working with AIR on this project. Funding for the project comes from the Teaching & Learning/Reading & Language group at the National Institute of Education.

The project's goal is to increase the knowledge and skills of people who produce public documents. To accomplish this goal, staff of the Document Design Project are:

- conducting theoretical and applied research on language comprehension, on the ways in which skilled and unskilled writers work, and on problems associated with different features of documents;
- working directly with government and private agencies, helping them to produce materials for public use; and
- developing courses on writing and design for graduate students and and undergraduates.

The Document Design Project is conducting research studies in both Washington, D.C. and at Carnegie-Mellon University in Pittsburgh. At Carnegie-Mellon, researchers are developing an understanding of the writing process and are exploring the use of computers in document design. In Washington, AIR and Siegel & Gale staff are analyzing documents to determine the nature and extent of specific problems, working in the local Hispanic community to find out more about how non-English speakers cope with documents, conducting experimental studies on comprehension of complex conditionals found on many forms, and creating and testing simplified materials.

The Document Design Project works with government agencies to simplify regulations, fo[illegible]nd brochures and to evaluate revised documents. Clients have included th[illegible]nternal Revenue Service, Social Security Administration, Office of Education, Department of Housing and Urban Development, Department of Agriculture, and the President's Consumer Affairs Council. The Document Design Project also developed a three-day workshop on "Simplifying Documents" that 42 people from 15 different agencies attended. This year the Document Design Project is creating a workshop for high-level managers in charge of document simplification in their agencies.

As part of the Document Design Project, AIR surveyed innovation approaches to training undergraduates in how to write. Another survey will look at the training needs of writers in government and industry. Project staff at AIR and Siegel & Gale are developing a curriculum for an undergraduate course in clear writing, and Carnegie-Mellon University has established a new interdisciplinary graduate program in document design research which will admit students in the fall of 1980.

The staff of the Document Design Project is a team of scholars and practitioners from several fields. The group includes psychologists, linguists, communication specialists, graphic designers, writers, editors, lawyers, and experts in instructional technology.

ATTACHMENT C

AGENDA

Wednesday, September 24 - Edgewater Hyatt House, Long Beach

7:00 - 9:00 p.m. Opening Session

Welcome: Bruce Cronnell

Opening remarks: Marcia Farr Whiteman
Richard Hendrix

Keynote address: Shirley Brice Heath

No-host bar

Thursday, September 25 - SWRL

9:00 - 9:30 a.m. Welcome: Richard Schutz, Executive Director, SWRL

Introduction to workshop sessions

Marcia Farr Whiteman
Richard Hendrix

9:30 - 12:00 noon Workshop Session I: Composing Processes and Development

Chair: Marcia Farr Whiteman

Panel: Elsa Bartlett
Linda Flower
Jerome Harste
Sondra Perl
Victor Rentel

Lunch at SWRL

1:00 - 2:30 p.m. Workshop Session II: Writing Assessment

Chair: Marcia Farr Whiteman

Panel: Anne Herrington
Catharine Keech
James Kinneavy

2:45 - 5:00 p.m. Workshop Session III: Writing Instruction in Context

Chair: Richard Hendrix

Panel: Arthur Applebee
George Deaux
Joan Graham
Sylvia Manning
Jana Staton

6:30 p.m. - Edgewater Hyatt House

Refreshments and dinner in the Courtyard Room

Speaker: Peter Elbow

Friday, September 26 - SWRL

8:30 - 10:00 a.m. Workshop Session IV: The Writing Teacher

Chair: Richard Hendrix

Panel: Sandra Booher
Kenneth Bruffee
Betsy Kaufman

10:15 - 12:30 p.m. Workshop Session V: Language Variation and Writing

Chair: Marcia Farr Whiteman

Panel: Alonzo Anderson
Stanford Gwin
Ernest Lara
Christina Murphy
Leroy Ortiz

Lunch at SWRL

1:30 - 3:15 p.m. Workshop Session VI: Functions of Writing Outside of School

Chair: Richard Hendrix

Panel: Mary Epes
Dixie Goswami
Arthur Pfeffer
Janice Redish

3:30 - 4:30 p.m. **Closing Session**

Remarks: Richard Hendrix
Marcia Farr Whiteman

Reactor: Roger Shuy

ATTACHMENT D

QUESTIONNAIRE RESPONSES

Workshop Sessions

- Extremely well done--lots of content. Excellent opportunity to keep up with exciting programs--in both research and instruction.

- The workshop was very well organized. The leaders were very effective in keeping [sic] the participants to respond and interact without taking too much time from other presenters.

  There was a great variety of approaches and points of view from which we benefited.

  The collaborative effort between FIPSE and NIE in itself is to be commended. It resulted in a very well organized workshop, rich in information, interdisciplinary in nature, and an opportunity to meet other individuals interested in the same (or related) topics.

- The meetings were, in general, informative, fast moving and encouraged participants to think beyond the confines of their own projects. The only drawback to the sessions was the lack of time for discussion and questions after each presentation.

- I sympathize with Marcia and Richard's desire to have everyone hear about everyone else's research, but there was too much information presented in the time period and not enough opportunity for discussion. Now that people know each other's work, perhaps future gatherings of the group can have a limited number of presentations.

  A good idea and a good conference, however. Let's hope it can be followed up.

- First, of all, the idea of the conference was simply excellent. As Roger Shuy pointed out in his summary, we suffer from not knowing what others are up to. Dissemination is a major problem which this conference began to solve.

  The problem with the conference, from my point of view, was that the schedule was much too tight. I appreciated the published description of the projects. The oral presentations varied in their usefulness to me, but were generally worthwhile. What I missed were more informal contacts with the group, the sort of thing that can happen if the schedule is a little less tight. I would have welcomed longer breaks, perhaps a breakfast meeting, a couple of cocktail evenings, etc.

Workshop Sessions (continued)

- I thought there was too much information projected without an appropriate time for assimilation and discussion. I would have liked some small group work.

- The meeting was overwhelming in terms of content, but the ideas presented were provocative and stimulating. There might be a way to allow a bit more time for idea/exchange in more informal settings. One of the evening meetings could perhaps have been used in this way. The moderators were excellent in moving the meeting and presentations along in spite of the full, packed agenda.

- Not enough time was available for discussion. One got the impression that the panel leaders thought questions were a waste of time and that their primary concern was marching through a pre-established schedule.

- The short presentations and grouping was nice. However, I wasn't particularly [interested] in hearing about how peoples' projects worked. I would like to hear them addressing a set of issues or supporting ideas and conclusions. The high points were talks that had something substantive to offer.

- The individual sessions were well organized and informative, but the schedule of sessions was too rigid and dense. Researchers in the same area need to interact informally, and there was no time or place for this. Hence, one couldn't exchange references or get the "story behind the story" of each project. The dinner speakers were totally superfluous. Either a longer conference or fewer participants!

- I was continually disturbed that we had to shut off productive dialogue to get on with the schedule. These were only probably the MOST fertile 24 minds in the country on this topic all together in one place at the same time. Getting them [to] talk, argue, or muddle over tough problems together was the most important potential outcome, and it was continuously strangled. I'm not sure how to solve the problem, but one obvious answer is make the conference longer. After all the trouble and expense of travel and arrangements, keeping everybody more days is the cheapest possible thing to do. If we had started Wednesday morning and gone three days, we'd have had plenty of time for interaction. You might also get more materials out in advance. You could also consider innovative scheduling such as topic area rehearsals before large group presentations, etc. Don't misunderstand, please, it was a great conference, and I was really stimulated by it. I just wanted more of what it generated to take place.

Workshop Sessions (continued)

- The salt mines syndrome seems unavoidable, and is eased by the very pleasant surroundings at SWRL. If one is to be imprisoned and pumped (into and out of) for eight or nine hours a day, SWRL facilities are the place to do it (or have it done). The format also seemed reasonable and unavoidable but insufficient time to discuss was a severe limitation. Perhaps you tried to jam too many of us into too short a time. If each speaking period had only three speakers and people were required to write out their presentations in eight pages or less? But being read to constantly would be dulling, too. Somehow allow the fermentation to occur. I feel it did not occur this time. The summing-up speakers can't be expected to do more than see things from their own perspectives--so that aspect of the conference was wasted on me (and it meant more being talked to at dinner, as well as all day). I don't mean that Elbow and Shuy didn't do their best--just that they could only do what they did do. Whereas there were several moments during each day of the conference itself when questions from the floor were just beginning to create new ideas--when discussion was cut off.

  In general, therefore, I suggest that the conference organizers trust the bright people they get together a little more. Let more collaborative learning happen. Play it by ear. When talk gets dull, cut it off and move on. But when the inter-referential work--the cross-fertilization--is going on, for godsake, don't cut it off! The idea of creating an instant college in that way is excellent. But let the collegiality work, or it's a waste of time.

- The workshop was very valuable. Meeting people from both groups was a high point. However, the meeting was too structured and too full. I wish there had been more time for discussion, argument, and sharing. Two ideas: (1) have each person prepare the paper (or outline or summary) beforehand and circulate all papers beforehand--then the meeting is all discussion; (2) make the conference 1/2 day longer and have an open afternoon with small group meetings.

- Dense, but good. A valuable conference throughout--presentations were only as good as the people and projects involved, of course, but most of these are exciting--Marcia and Richard's panel monitoring was good on the whole--hard to do, but they kept things moving while allowing some good questions series. Perhaps participants could be encouraged to go to 5 or 10 minute provocations [sic] leaving lots of room for questions.

- The workshop sessions were exceedingly valuable. I was disappointed, however, that so little time was available for questions and answers. It seemed that what was essentially a 4-5 day conference was confined to 2 days. Perhaps it would have been more profitable to have had morning workshop sessions followed by afternoon question and answer sessions. Or, perhaps, allow people in the afternoon sessions to break up into groups to discuss the topics, issues, and proposals they found most of interest in the morning sessions.

Workshop Sessions (continued)

- Value: cross-fertilization as researchers from a variety of approaches in working with different populations shared their work in progress and questions.

  Orientation was almost exclusively on research in writing. Role of "Practice," might have been presented more effectively if it had been clarified before the workshop. The focus of all materials was really on research. Might have more consciously structured and discussed roles in advance so there would have been more attention given to "moving between" the two.

  Most all presentations were thought-provoking. I found ones like Harste's useful because they raised basic questions about assumptions/methodologies applicable in any context.

  I found the few like Staton's useful because they linked practice and research. Ones like Goswami's, while less generally applicable, were very informative. A few others, while entertaining, were not very useful.

- I learned an immense amount from the workshop. This kind of sharing is very valuable. But it was overstructured. There was too little time for spontaneous exchange. I would certainly have wanted to learn about SWRL's projects, though the literature made available helped a lot.

- By and large the presentations were excellent and the conference was well-organized. If anything, the conference might have been longer to allow more time for discussion. Otherwise, I found the program an excellent one.

- Uniformly excellent.

- My purpose in attending the NIE-FIPSE Grantee Workshop was to increase my awareness of current research in the field of written communication. The workshop definitely met this need. I liked the agenda both as regards to content and structure. I recognize that time limitations minimized discussions; however, I didn't look upon this as a major problem. The quality presentations and literature available certainly compensated for this. These were extremely valuable to me.

Workshop Arrangements

- The workshop arrangements were done thoughtfully and competently--one felt very welcome in the environment.

- Very good. SWRL organization of details is excellent.

- Except for arrival, SWRL's efforts to take us around were very nice. Getting the list of participants in advance allowed us to share rooms (Thanks).

- All very comfortable. You'd save a lot of money, however, if you could transport people from the airport.

- Great--very well coordinated, nice room, good food--no hassles.

- In spite of efforts of SWRL staff, SWRL is too far from major airports to be a good workshop site.

- Good!

- Travel was difficult, of course, from LAX to Long Beach. It was inconvenient to have to go by bus from the hotel to the conference center. Those of us without cars were pretty well confined to the Hyatt. I would have preferred to be in a location where it would have been easier to get away from the hotel, where groups of people might have been able to join together for dinner, etc. In short, although the hotel itself was perfectly comfortable and the conference center at SWRL was excellent, I would have preferred to be less confined to the hotel and nearer to the conference center.

  I should also point out that most of us were on fixed federal per diem allowances of $50. The cost of my room was $46.00 per day.

- Excellent. Thank you. (Information on all this could have come a bit sooner to be maximally helpful--I know that's hard.)

- Fine. I personally feel places like SWRL--given distance from airport--should not be selected.

  The accommodations were excellent, however, as were the facilities for meeting and getting to meetings.

- Excellent! The hotel accommodations were superior, and all the food provided by the hotel and by SWRL was exceptionally good, too. The bus to and from SWRL was very convenient. All in all, these services were exceptional. The hotel accommodations were the best I've ever had provided by a conference.

- Fine. Hyatt comfortable. Transportation from Hyatt to SWRL much appreciated.

Workshop Arrangements (continued)

- These were fine (except that I still haven't gotten any reimbursement, as of today, Oct. 26).
- Accommodations, services, and luncheons were superb.
- I made my own arrangements. There did seem to be a problem with people getting to the airport at the end. I drove three myself, and in considerably less time than they had been told it would take.
- Hotel accommodations were pleasant and comfortable. I found it unfortunate that Long Beach is some distance from the L.A. Airport, but this is not the fault of SWRL, which made every attempt to accommodate and make up for the inconvenience. The lab's staff was most hospitable, pleasant and professional.
- All excellent.
- Hotel--very good. Transportation arrangements, very good. Dinner excellent. Lunch adequate (please provide more in the way of protein and less sugar and starch--a non-carbonated natural fruit drink as alternative to soda pop, for example). Also, with morning and afternoon coffee, please provide some non-sweetened food stuffs--plain bread and butter, or mixed nuts, some skim milk (or regular milk for that matter), chopped up vegetables (carrots, celery, etc.). In general I left feeling sugar-saturated.
- The facilities at SWRL were excellent and the staff's willingness to copy materials and get handouts ready as needed was much appreciated. The lunch on the second day was much better than the first.

  The hotel was OK but traveling to and from the airport at rush hour was terrible. I don't know what can be done about that--but at the least people should be warned not to arrive at rush hour.

Other Reactions or Suggestions

- The workshop was exciting and contributed nicely to the goal of bringing research and practice closer together. Please continue the tradition by sponsoring similar sessions.

- Viewed as a chance to meet others who are doing interesting work, the workshop was worthwhile. It did not, and I think could not have, provide an opportunity for real discussion of issues or approaches.

- I would have liked to have had the description of projects and the lists of participants several weeks before the conference. Even to have known who was to be there would have made the experience more valuable to me.

- Being engaged in research on on-the-job adult writings, I naturally believe my area is so important (as the end result of schooling, if for no other reason) that the on-the-job panel should have come earlier in the conference. This would have established a firmer context for all the projects on school writing. How does anyone know whether school writing is a suitable model for all writing? Or whether cognitive studies based on schoolroom writing are generalizable? The context of police writing, certainly, is nothing like the classroom.

- Please have another one!

- Outstanding presenters

  Linda Flower
  Sandra Perl
  Jerry Harste
  Elsa Bartlett
  Sandra Booher
  Alonzo Anderson
  Katharine Keech

  My only suggestion is to allow more time for questions and discussions.

  Thank you.

- Many participants, including myself, were not clear in advance on the nature of the 15 min. presentations--that it would be an "address," with a panel (rather than informal, round-table)--that entire agenda plan did not reach me before the conference. In general, format and agenda were super vague until it all began. (As it was, some of us did better, not knowing in advance--but that's a fluke).

Other Reactions or Suggestions (continued)

- I thought this was the best run and best conducted conference I have ever attended. I was impressed by the fact that sessions began and ended on time and that all of the scheduled items were presented. I feel this conference was invaluable to those interested in writing practice and research and I hope there will be more good conferences in the future. It would be great, too, if the workshop sessions could be published or at least in some way made available to others. Thank you again for inviting Mississippi Industrial College and for letting me attend.

- I haven't yet received either my per diem or my transportation expenses. Please pay up!

  (Thanks for inviting me to the conference.)

- Overall--it was an extremely valuable experience and should be repeated every few years. Also the idea of interagency meetings is excellent; both NIE and FIPSE should consider other groups that some of their grantees should meet with.

- The workshop was valuable for me personally and I suspect valuable in a more general sense also. While the outcomes may not be tangible, the workshop did serve to enrich current research by [- ? -] it from a variety of perspectives and stimulate future research by pinpointing central questions.

ATTACHMENT E

CONTENTS OF WORKSHOP PROCEEDINGS

Preface (Marcia Farr Whiteman and Richard Hendrix)

Introductions

Marcia Farr Whiteman

Richard Hendrix

Richard Schutz

Keynote Address

Shirley Brice Heath: "Oral and Literate Traditions--Endless Linkages"

Session I: Composing Processes and Development

Linda S. Flower: "A Cognitive Model of the Writing Processes of Adults"

Sondra Perl: "The Writing Development Project"

Jerome C. Harste: "Children, Their Language and World: Initial Encounters with Print"

Victor M. Rentel: "A Longitudinal Study of Children's Planning and Cohesion in Three Modes of Discourse: Interactive Speech, Dictation, and Writing"

Elsa Jaffe Bartlett: "Development of Referencing Skills in Good and Poor Elementary and Junior High School Writers"

Session II: Writing Assessment

Catharine Keech: "An Examination of Procedures and Implications of Holistic Assessment of Writing"

Anne J. Herrington: "Writing Competency Program"

James L. Kinneavy: "Evaluating the Effectiveness of College Writing Programs"

Session III: Writing Instruction in Context

Arthur N. Applebee: "National Study of Secondary School Writing"

George Deaux: "The Writing Project for Faculty from Disciplines Other Than English"

Joan Graham: "The Interdisciplinary Writing Program"

Sylvia Manning: "Training Seminars for Graduate-Student Teachers of Composition"

Jan Staton: "Analysis of Writing in Dialogue Journals as a Communicative Event"

Dinner Meeting

Peter Elbow: "Midstream Reflections"

Session IV: The Writing Teacher

Sandra Booher: "The Los Medanos College Literacy Model"

Kenneth A. Bruffee: "The Brooklyn College Summer Institute in Training Peer Tutors"

Besty B. Kaufman: "The Queens English Project"

Session V: Language Variation and Writing

Alonzo Anderson: "The Role of Literacy in the Non-School and School Environments of Lower-Class Children"

Stanford P. Gwin: "The Effects of Communication-Skills Training on High-Risk Students"

Ernest Lara: "Literacy Development in the Community College"

Christina J. Murphy: "A Competency-Based Curriculum for Disadvantaged College Writers"

Leroy Ortiz: "Sociolinguistics of Literacy: An Historical and Comparative Study"

Session VI: Functions of Writing Outside of School

Mary Epes: "Developing New Models of the Comp-Lab Course"

Dixie Goswami: "Naturalistic Studies of Nonacademic Writing"

Arthur S. Pfeffer: "The Police Management Writing Project"

Janice C. Redish: "The Document Design Project"

Conclusion

Roger Shuy: "Closing Remarks"

Participants

ATTACHMENT F

MOVING BETWEEN PRACTICE AND RESEARCH IN WRITING

Proceedings of the NIE-FIPSE Grantee Workshop
held September 24-26, 1980
at SWRL Educational Research and Development

Edited by Ann Humes
with Bruce Cronnell, Joseph Lawlor, Larry Gentry

1981 **175 pages**

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Papers by Shirley Brice Heath, Peter Elbow, Roger Shuy

Summaries of current research

Composing Processes and Development

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Linda Flower
Jerome Harste
Sondra Perl
Victor Rentel

Writing Instruction in Context

Arthur Applebee
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Sylvia Manning
Jana Staton

Language Variation and Writing

Alonzo Anderson
Stanford Gwin
Ernest Lara
Christina Murphy
Leroy Ortiz

Writing Assessment

Anne Herrington
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Mary Epes
Dixie Goswami
Arthur Pfeffer
Janice Redish

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DIALECT AND WRITING:
THE NEEDS OF LINGUISTICALLY DIFFERENT STUDENTS

A Research-Practice Conference

Sponsored by

SWRL Educational Research and Development
Los Alamitos, California

Thursday-Friday, June 25-26, 1981

DIALECT AND WRITING:
THE NEEDS OF LINGUISTICALLY DIFFERENT STUDENTS

SUMMARY

Writing is a complex task for all students--it is not easy to learn how to write. Writing is sometimes viewed as speech put down on paper. Since most students can speak well when they enter school, putting speech on paper would seem to be a rather straightforward task of transcribing.

However, writing is not simply putting speech on paper. Written English is different from spoken English. The basic conventions of writing--spelling, punctuation, capitalization--often do not directly reflect speech. Moreover, while speech takes place in a person-to-person context, writing is divorced from the reality of time and space, and thus requires more specificity and detail. In addition, writing demands more organization, more attention to cohesion, and more accuracy than most speech. Consequently, because writing is more complex than speaking, students cannot simply apply their speaking abilities when they write.

Even though writing is not the same as speaking, the two processes are similar--at least for students whose spoken English is similar to written English. In other words, students who speak standard English (which serves as the basis for written English) should find it easier to learn to write than students who do not speak standard English.

But many students do not speak standard English; instead, they speak some nonstandard variety of English or they do not speak English at all. For these linguistically different students, learning to write (standard) English is likely to be more difficult.

Students who do not speak standard English come from a variety of racial, ethnic, language, and geographical backgrounds; they are frequently from lower socio-economic families. They include such diverse groups as inner-city Blacks, American Indians, and Hispanics. But no matter what their background, they do not speak standard English--they do not speak the form of English that serves as the basis for writing in English.

As a regional laboratory funded by the National Institute of Education, SWRL Educational Research and Development seeks to improve educational equity within its region--Arizona, California, and Nevada. Of great concern to SWRL and to schools within the region is the education of many children who do not speak standard English, especially Blacks, Mexican-Americans, and American Indians.

As part of its concern for the writing needs of linguistically different students, SWRL sponsored a conference on June 25-26, 1981, to look at and discuss the issues involved.

Participants

Thirty-five people were invited to participate in the conference. (See Attachment A for a complete list of these participants.) Seven participants were speakers (see Attachment B for background on the speakers--current at the time of the conference). Ten participants were elementary and secondary teachers from California, Arizona, and Nevada; these teachers all work with linguistically different students. Several other professors and teachers also attended as guests. In addition, participants included SWRL composition staff (who chaired the sessions), other SWRL staff, and staff from the National Center for Bilingual Research (NCBR).

Agenda (see Attachment C)

The evening before the conference began, the speakers joined with SWRL composition staff for dinner. This meeting allowed speakers and staff to get acquainted and to prepare for the following day.

The conference began with words of welcome from Richard Schutz, SWRL Executive Director, and from Victor Rodriguez, NCBR Acting Director.

The first three presentations were devoted to Black English (BE). Robert Berdan (NCBR) provided an overview of Black English ("Introduction to Black English"). He pointed out distinctive phonological and grammatical features of BE and discussed variability in the dialect. Carol Reed (Rutgers University) discussed "The Writing Needs of Black Students," noting especially the historical development of Black English and the relationship of BE to other Black dialects and creoles, particularly in the Caribbean. (Reed provided a bibliography; see Attachment D.) John Baugh (University of Texas at Austin)--"Design and Implementation of Writing Instruction for Speakers of Non-Standard English"--looked at literacy in the BE-speaking community, with particular emphasis on adolescents and adults. (His handout--see Attachment E--illustrated his "Lyric Shuffle" game for improving literacy.)

The first day closed with a presentation by Lance Potter (University of Southern California): "The Writing Needs of American Indian Students." Potter reported on a project undertaken to look at the use of English in two American Indian communities. (Some examples of phonological and grammatical forms in these communities are shown in his handout; see Attachment F.) He pointed out that considerable linguistic variation existed among American Indians and that several strategies may be appropriate for improving writing among American Indian students.

On the evening of this first day, participants gathered for dinner and socializing.

The sessions on the second day were devoted to the writing needs of Mexican-American students. Maryellen García (NCBR) discussed "Spanish-English Bilingualism in the Southwest," noting that considerable variation is found within both the English and the Spanish used by Mexican-Americans. Carole Edelsky (Arizona State University) described "Writing Development in a Bilingual Program" for Mexican-American children in grades 1-3. She discussed seven "myths" about bilingual students and about writing and provided many examples of student writings (see handouts in Attachment G). Jon Amastae (University of Texas at El Paso) described research into "The Writing Needs of Mexican-American Students" at the college level. His report provided considerable data (see handout in Attachment H). Amastae suggested that sentence-combining instruction (also see handout in Attachment H) was most helpful in improving the writing of such students.

Although the introductory presentations by Berdan and García lasted only a half hour each, the five primary sessions were two hours each, thus affording ample time for presentations and for considerable discussion from all the participants.

Follow-up Questionnaire

After the conference, questionnaires were sent to all participants, asking them to comment on three topics:

Conference sessions (structure, value, high points, limitations, etc.)

Conference arrangements (hotel accommodations, travel, etc.)

Other reactions and suggestions.

Responses were received from eight participants; these responses are found in Attachment I, organized according to topic. In addition, four participants wrote personal letters; excerpts from these unsolicited comments are also included in Attachment I.

Overall the responses were very positive. The participants enjoyed themselves, found the conference to be of value, and were very pleased with SWRL's arrangements for the conference.

Proceedings

Six of the conference presentations were published in a book edited by Bruce Cronnell: The Writing Needs of Linguistically Different Students. (Carol Reed's paper was not available for publication.) This 168-page book also includes an introduction by the editor, a list of participants, and acknowledgements. The proceedings were published in late December 1981.

Complimentary copies of the proceedings were sent to all participants, to NIE, to SWRL staff, to selected journal editors (and to book-review editors, when appropriate), to BESC's and other bilingual centers, and to various researchers and administrators known to SWRL and NCBR as being interested in writing and/or linguistically different students. In addition, multiple copies were offered to the NIE-funded Regional R&D Exchanges, to Writing Projects in SWRL's region, and to the bilingual Evaluation, Dissemination and Assessment Center at California State University, Los Angeles. Over 1,100 complimentary copies have been distributed.

in addition, copies of the proceedings were made available for purchase (at SWRL's cost). Flyers (see Attachment J) were sent to over 3000 individuals, organizations, and English departments. So far, more than 350 copies have been sold. The proceedings have also been indexed in such data bases as ERIC, National Clearinghouse for Bilingual Education, and Index to Social Science and Humanities Proceedings. Announcements of the availability of the proceedings were made in (at least) the following publications:

CATESOL News
College Composition and Communication
Fforum
La Red
Language
Research in Composition Newsletter
TESOL Newsletter
TESOL Quarterly
The Writing Instructor
Western College Reading Association Newsletter
Writing Lab Newsletter

ATTACHMENT A

PARTICIPANTS

Speakers

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John Baugh
Department of Linguistics
University of Texas at Austin

Robert Berdan
National Center for Bilingual Research

Carole Edelsky
Department of Elementary Education
Arizona State University

Maryellen García
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Lance Potter
Linguistics Department
University of Southern California

Carol Reed
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Mary Fleming
Roosevelt School District, Phoenix, AZ

Irene Frias
Mesa (AZ) Public Schools

Mildred Hamilton
Clark County (NV) Schools

Richard Macias
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Cynthia Darché Park
San Diego State University

Mattye Fegan
Los Angeles Unified School District

Alma Monroe
Los Angeles Unified School District

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Ricardo Martínez
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Victor Rodriguez
Benji Wald

ATTACHMENT B

BACKGROUND ON THE SPEAKERS

Jon Amastae is an Assistant Professor of Linguistics at the University of Texas at El Paso. He previously taught at Pan American University and at the University of Oregon. He has also been a Fulbright Professor of Linguistics at Universidad de los Andes in Bogotá, Colombia. Dr. Amastae received his Ph.D. in Linguistics from the University of Oregon. In addition to his work in English composition, his research includes studies in phonology, creoles, bilingualism, and Spanish.

Robert Berdan is Coordinator of Language Acquisition Research at the National Center for Bilingual Research, located at SWRL Educational Research and Development. He received his Ph.D. in Linguistics from the University of Texas at Austin and completed a post-doctoral fellowship in clinical linguistics at UCLA's Neuropsychiatric Institute. Dr. Berdan has been associated with SWRL since 1971, and has studied the dialects of English used by children, especially Black English.

John Baugh is an Assistant Professor of Linguistics at the University of Texas at Austin, where he specializes in advanced analytic techniques for sociolinguistic analyses and is a member of the executive committee for Afro-American Studies. Dr. Baugh received his Ph.D. in Linguistics from the University of Pennsylvania. His research covers various aspects of Black English. He is also working on a literacy program for Black youths.

Carole Edelsky is an Associate Professor of Elementary Education at Arizona State University. Her work is primarily in the areas of sociolinguistics and educational linguistics as applied to instruction. She is particularly concerned with the education of bilingual children and with sex-linked language. Dr. Edelsky received her Ph.D. in Curriculum and Instruction from the University of New Mexico. She has also taught at Florida International University.

Maryellen García is a Member of the Professional Staff at the National Center for Bilingual Research, located at SWRL Educational Research and Development. Her areas of specialization include Spanish syntax and semantics, the Spanish language in the United States, and English/Spanish discourse. Dr. García received her Ph.D. in Linguistics from Georgetown University and has taught courses in the Spanish language and in English as a second language.

Lance Potter is a doctoral candidate in Linguistics at the University of Southern California, where he received his M.A. in Linguistics and where he teaches freshman composition to international students. Mr. Potter was formerly a Research Assistant at the Center for Applied Linguistics. He has studied American Indian language maintenance and the use of English in two Indian communities, and has interpreted linguistic research on dialects of English.

Carol Reed taught at Rutgers University during the past year. Since 1969, she has been associated in various capacities with Brooklyn College of the City University of New York, particularly with the Language Curriculum

Research Group at that institution. Ms. Reed received her M.A. from Middlebury College. Her research studies on Black English and on Caribbean Creole English have been sponsored by grants from the Ford Foundation and from the CUNY Research Foundation.

ATTACHMENT C

AGENDA

Thursday, June 25

8:45	Coffee, rolls at SWRL
9:00	Opening
	Chair: Bruce Cronnell
	Welcome: Richard Schutz Victor Rodriguez
9:30	Robert Berdan: Introduction to Black English
	Chair: Bruce Cronnell
10:00	Carol Reed: The Writing Needs of Black Students
	Chair: Joseph Lawlor
12:00 p.m.	Lunch at SWRL
1:00	John Baugh: Design and Implementation of Writing Instruction for Speakers of Non-standard English
	Chair: Joseph Lawlor
3:00	Lance Potter: The Writing Needs of American Indian Students
	Chair: Ann Humes
5:00	Adjournment
7:00	Dinner at Long Beach Hyatt House (Executive Room)

Friday, June 26

8:45	Coffee, rolls at SWRL
9:00	Maryellen García: Spanish-English Bilingualism in the Southwest
	Chair: Bruce Cronnell
9:30	Carole Edelsky: Writing Development in a Bilingual Program
	Chair: Larry Gentry
11:30	Lunch at SWRL
1:00	Jon Amastae: The Writing Needs of Mexican-American Students
	Chair: Larry Gentry
3:00	Adjournment

ATTACHMENT D

Carol Reed

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ATTACHMENT E

DESIGN AND IMPLEMENTATION OF WRITING INSTRUCTION FOR SPEAKERS OF NONSTANDARD ENGLISH

John Baugh
Department of Linguistics
UNIVERSITY OF TEXAS, Austin
SWRL; June 24, 1981

Secret hearts, beating so fast in time.
Angry words, patterned in a frame of mind.
Man keeps on telling what his eyes have seen.
But the dreams of heart are gone.
So who will be standing to light the
  Light of Dawn?

Tears will fall, collecting in a shallow pool.
Sad red eyes, will see the poor reflected fool.
Time and again the stories' told
But man cannot see why
Time and again, I've told the man to try
Time and again, I've told the man . . .

To light the light, and let me in.
Now's the time for our love to begin
Won't you light the light, unlock the door
Tears that were falling will soon fall no more.

Won't you light the light, and let me in?
If you're lonely, I'll be your friend
Won't you light the light, and be with me?
Eyes that were blind will soon begin to see.

LYRIC-SHUFFLE WORD LIST

Secret
hearts
beating
so
fast
in
time
angry
words
patterned
a
frame
of
mind
man
keeps
on
telling
what
it is
eyes
have
seen

but
the
dreams
heart
are
gone
so
who
will
be
standing
to
light
dawn
tears
fall
collecting
shallow
pool
sad
red
see
poor

reflected
fool
time
and
again
stories
told
man
can
not
why
I
try
let
me
now
for
our
love
begin
won't
you
unlock

door
that
were
falling
soon
fall
no
more
if
lonely
your
friend
with
eyes
blind
soon

ATTACHMENT F

Lance Potter

PHONOLOGICAL

n ~ ŋ

n over ŋ

He will be in the stinken hospital.
They are always fighten.
Thats when I get this felen [feeling].

ɛ ~ æ

than they came to a road . . .
I like him more then anybody . . .
than a hunter came along . . .

[hw]

. . . then I could go whith you
. . . but he does not whant to go.

GRAMMATICAL

SU-VB agreement

There is a lot of girls
That's all of the girls
The teachers I hate is
Once they was three little pig_
The knights that came in was killed
They was some robocks . . . there name was C3PO and R2D2

Introductory that/those

that fat boy eats the wrappers.
we were watching and those kids that were with us . . .

'noun reclassification'

we saw a whole bunch of potteries
they baked realgood breads theretoo
Also, I saw a profootball. The K.C. Cheifs paly the Rams.
and they were at the football and they were showing off . . .

ATTACHMENT G

Dr. Carole Edelsky
SWRL June 1981

Myth: Bilingual kids mix codes at random.

vs.
Little code-switching (only at word or short-phrase level).
Code-switching in Spanish, not English.
Sometimes for representing an event realistically.

Myth: Kids are insensitive to demands of written texts.

vs.
Kids distinguish oral and written (endings of written).
It is easy for reader to identify different genres.
Inter-written-text tying only occurs in journals.
Kids spell out logos (but use numerals for numbers).
There is more dialogue in stories.
Full signature in letters.

Myth: Spanish is grapho-phonically regular.

vs.
Kids invent many consonant spellings despite (because of?) phonics instruction.
They use various strategies for inventing (phonetic feature, phonic generalization, speech community norm, spelling strategy, etc.).
They use Spanish orthography when writing English (but save the 'k' for English).

Myth: Literacy development is a matter of learning skills.
Myth: There's a one-to-one correspondence between teaching and learning.

vs.
Hypotheses about punctuation and segmentation (four bases: syntactic, phonological/morphological, non-syntactic, non-phonological/morphological).

Myth: Literacy is constant across contexts.

vs.
Writing materials affect content.
Familiarity of assigned genre affects accessability of a schema.
Audience affects amount/type of information.
Teacher or child control affects involvement of writer with text, "niceness," quality, etc.
Language affects choice of script.
Language affects segmentation strategy.
Syntactic risk-taking affects handwriting.

Myth: The teacher is irrelevant.

vs.
Teacher-expectation about child's abilities affects what child is "able" to produce.
Teacher desire for length affects length and quality.
Teacher view on revision (for information or for form) affects second draft (and kids' ideas about text quality and reader needs?).

Student Writings: Texts and Translations

6.3.6a	Hoy es jueves.	Today is Thursday.
	Fuimos a comer.	We went to eat.
	Fuimos a PE.	We went to PE.
6.3.6b	Fuimos a la tienda.	We went to the store.
	Fuimos a las vistas.	We went to the movies.
	Fuimos a la K-Mart.	We went to K-Mart.
	Fuimos a la Circle K.	We went to Circle K.
	Compraron sodas	They bought sodas
6.3.6c	y cacahuates y Kool Aid	and peanuts and Kool Aid
	y plátanos y paletas	and bananas and popsicles
	y una piña colada,	and a piña colada,
	una soda.	a soda.
5.3.8	Hoy es jueves.	Today is Thursday.
	La Mrs. D.	Mrs. D.
	estaba enferma de 5 cinco	was sick for 5
	días. Fin.	days. The End.
5.3.9	Hoy es miércoles.	Today is Wednesday.
	En catorce 14 hicimos	On the 14th we made
	valentines y hicimos	valentines and we had
	una fiesta y se acabó.	a party and it's done.

15.2.5a Querida Mrs. J., I hope you go again to school.
Yo quiero mucho. También quiero a toda la escuela.
Yo quiero los cuartos y las niñas como si fueran mis
hermanitas, como quiero que ud. este muy buena.
Tu amigo, Agustín

Dear Mrs. J. I hope you go again to school.
I like you a lot. I also like the whole school.
I like the rooms and the girls as if they were
my sisters, like I'd like you to be well.
Your friend, Agustín

2.2.5a	Hoy es lunes	Today is Monday
	Papá me da un pato.	Dad gave me a duck.
	Hicieron un party.	We had a party
	Me comío un dari y	I ate a dairy and
	era un atole.	it was an "atole."
4.2.6a	Hoy es jueves	Today is Thursday
	Me gusta el niño	I like the son
	de Dios y	of God and
	los reyes le trajeron. . .	the kings brought him. . .
9.3.1a	Hoy es lunes	Today is Monday
	Ayer fuimos	Yesterday we went
	a un rancho y mataron	to a ranch and they killed
	una marrana.	a pig.
9.3.1b	Hicieron chicharrones	They made cracklins
	y comimos chicharrones	and we ate cracklins
	y miramos marranitos	and we saw piglets
	y agarramos	and we caught
	un marranito.	a piglet.
6.2.5a	Hoy es miércoles.	Today is Wednesday.
	Me compraron un libro	They bought me a book
	en la tienda. Es libro de colorear.	at the store. It's a coloring book.
15.2.4a	Yo le voy a llevar esta	I'm going to send this
	carta a ud. Santa Claus	letter to you Santa Claus
	para que me de una moto	so that you can give me a motorcycle
	y la casa tiene un cuartito	and the house has a little room
	y allí puede meter la moto	and you can put the motorcycle there
	para que no batalle mucho metiendo	so that you don't have lots of trouble
	lo por una ventana y mi casa	putting it through the window and my house
15.2.4b	es 13574. Gracias	is 13574. Thank you.

6.3.8a	Había una ves una	There was once a
	fantasma andaba	ghost walking
	alrededor de la casa.	around the house.
	Hacía mucho ruido	It was making a lot of noise
	y mi papá lo mató.	and my father killed it.
6.3.8b	No pude dormir.	I couldn't sleep.
	Desperté y le dije que	I woke up and told him that
	andaba una fantasma.	a ghost was walking around.

23.2.2a	Estaba muy bonito el programa	The program was very nice
	porque había mucha gente y	because there were a lot of people and
	había muchas galletas y	there were lots of cookies and
	cantamos 4 canciones. Eran	we sang 4 songs. They were
	muy bonitas. Los gorritos eran	very nice. The caps were
	muy bonitos y el perro	very nice and the dog
	era tan chistoso y el	was so comical and the
	pan se le caía de la	bread kept falling from his
23.2.3b	boca. Era tan chistoso.	mouth. It was so comical.

1112.8a	A mí me gusta jugar con Manuel.	I like to play with Manuel.
	A mí me gusta jugar con José A.	I like to play with José A.
	A mí me gusta jugar con Moises.	I like to play with Moises.
	A mí me gusta jugar con Agustín.	I like to play with Agustín.
	A mí me gusta jugar con Candelario.	I like to play with Candelario.

3.2.3a	Hoy es martes.	Today is Tuesday.
	Mi papá me	My father
	compró el guajolote	bought me a turkey
	y es grande el	and the turkey is big.
3.2.3b	guajolote. Estaba	The turkey
	frío el guajolote	was cold
	y mi mamá lo	and my mother
	va a cocinar.	is going to cook it.

9.2.4a	Hoy es lunes	Today is Monday
	Miramos King Kong	We saw King Kong
	en la televisión.	on TV.
9.2.4b	Miramos TV. Visitas de California	We saw TV. You visit from California
	Hicimos de cuatro.	We made four of them.
9.2.4c	Hicimos paseo y ir	We took a trip and go
	en la troca de mi papá	in my papa's truck.

5.3.2a	Caía lluvia del cielo.	Rain was falling from the sky.
	Charcos en el piso.	Puddles on the floor.
	Dijo las noticias del	Said the news on the
	rádio, del señor del	radio, the man on
	rádio--ya no va llover. Fin.	the radio--it's not going to rain any more. The End.

11.2.5	Este es un cuento de un	This is story of a
	muchachito y se llamaba	little boy and his name was
	Little Black Sambo y era	Little Black Sambo and it was
	su cumpleaños y le compraron	his birthday and they bought him
	ropa y se fue al bosque y un	clothes and he went to the woods and a
11.2.5b	tigre brincó y le dijo--yo tengo	tiger jumped out and said to him "I'm
	hambre--y el muchachito dijo	hungry" and the little boy said
	--te doy my zapatos si no me	"I'll give you my shoes if you don't eat
	comes y el tigre dijo--bueno--	me and the tiger said "Good"
	y otro saltó y dijo--te voy a	and another lept out and said "I'm going to
	comer y dijo--te doy mi gorra y	eat you and he said "I'll give you my cap and
11.2.5c	--bueno--y el tigre se fue y	"Good" and the tiger left and
	saltó otro y dijo--dame tu camisa	another lept out and said "Give me your shirt"
	y se la puso y se fue y todos los	and he put it on him and he left and all the
	tigres se estaban peliandose	tigers were fighting
	y se andaban corriéndose y	and they kept running and
	andaban corriendo y recio y hasta	they kept running and fast and until
11.2.5d	que se hicieron como mantequilla	they became like butter
	y el papá vino y trajo una	and father came and brought a

	olla y agarró la mantequilla en	pot and got the butter in
	una olla y el muchachito se comío	a pot and the little boy ate
	19 pancakes y la mamá nomas se	19 pancakes and the mother only
	comío 10 pancakes y el papá comío 18.	ate 10 pancackes and the father ate 18.

11.4.2a	El libro	The book
	del Hueso	of the crazy
	Loco	Bone
11.4.2b	Un día	One day
	el Hueso	Crazy
	loco se	Bone
	comio un	ate an
	insecto	insect
11.4.2c	y el se	and he
	fue para el	went out to the
	desierto y	desert and
	se metió	he put
	una víbora en	a snake on
	la cabeza	his head
11.4.2d	y se	and he
	comío un	ate a
	dinosaurio, el	dinosaur, the
	hueso loco	crazy bone,
11.4.2e	y ese hueso	and that bone
	se hizo bien	became huge-
	pansón como	bellied like
	un globo.	a balloon
11.4.2f	y el hueso	and the bone
	ya estaba	even was
	en el aire	up in the air
11.4.2g	y el hueso	and the bone
	no volvió	didn't come back

	para atrás y vino	and along came
	el primo del	the cousin of
	otro hueso	the other bone
11.4.2h	y el primo	and the cousin
	del hueso loco	of Crazy Bone
	se llama	was named
	Simple	Simpleton
11.4.2i	y el Simple	and Simpleton
	se comio una	ate a
	casa con	house with
	muebles	furniture
11.4.2j	y el Simple	and Simpleton
	dijo necesitaba	said it needed
	poquito sal y	a little salt and
	pimienta.	pepper.

13.2.7a	Querida Ms. Edelsky	Dear Mrs. Edelsky,
	nosotros vamos a tener una	We're going to have a
	comida el miércoles 17 a las	meal Wednesday, the 17th, at
	1:00 p.m. y es muy sabrosa	1:00 p.m. and it's very tasty
	y dígame si va a ir, si o no,	and tell me if you'r going to come, yes, or no,
	y pase el día de Christmas y	and spend Christmas Day and
	el salón 4 de la escuela	room 4 at Surprise
13.2.7b	Surprise y le va gustar mucho.	School and you're going to like it a lot.
	Tu amigo, R.C.	Your friend, R.C.

13.3.1a	Querida Mrs. J.	Dear Mrs. J.
	Yo le voy a mandar la	I'm going to send you the
	carta de los indios de	letter about the Creek
	Creek Indian. Ellos bailan	Indians. They dance
	la canción de the green	the song of the green
13.2.1b	corn stamp y un día el	corn stamp and one day the
	gobierno los dijo vayanse de	government told them "go away from

	aquí. Vaya a otro estado que se	here. Go to another state that's
	llama Oklahoma y cuando el gobierno	called Oklahoma and when the government
	les dijo vayanse y les dijo	told them to go and told them
	cuando llegan, van a tener todo,	when they arrived, they're going to have
	pero el gobierno les estaba	everything, but the government was
	hablando mentiras y cuando llegaron	talking lies and when they arrived
	no había nada, nomás	there wasn't anything, just
	pura nieve y los	snow and the
	soldados no deban ir	soldiers didn't let them
13.3.1c	a pararse en ninguna	stop any where
	parte y cuando	and when
	sabía el gobierno	the government found out
	que allá había gold el	there was gold there the
	gobierno y dijo	government and said
	vayanse de aquí,	go away from here,
	vayan en otro	go to another
13.3.1d	estado y señorita J.	state and Ms. J.
	¿quiere venir a la	do you want to come to the
	clase a vernos	class to see us
	bailar una	dance an
	canción de los	Indian song
	indios y puede ir	and you can go and
	y que nos vea	see us
	a jugar stickball y a comer?	play stickball and eat?

38.4.1a	Mrs. S., le voy a	Mrs. S. I'm going to
	decirle un joke, O.K.?	tell you a joke, O.K.?
	Ud. conoce a los Polacks?	You know Polacks?
	Pues, había tres	Well, there were 3
	Polacks y uno estaba	Polacks and one was
	cargando una jarra	carrying a jar
38.4.1b	de agua y el otro	of water and the other

	Polack estaba cargando	Polack was carrying
	una canasta de comida	a basket of food
	y el otro estaba cargando	and the other was carrying
	una puerta de un	a door from a
	carro y vino un hombre	car and along came a man
	y dijo ¿porqüe	and he said, 'Why
	estás cargando	are you carrying
	una canasta de comida?--	a basket of food?"
	y dijo-- si tengo	and he said, "If I'm
	hambre, me puedo	hungry, I can
	a comer la comida	eat the food
38.4.1d	que está en la canasta,	that's in the basket"
	y le dijo al siguiente	and he said to the next
	hombre--¿porqüe estás	man, 'Why are you
	cargando una jarra	carrying a jar
	de agua?-- y dijo--que	of water?" and he said that
	si tengo sed, me puedo	"If I'm thirsty, I can
38.4.1e	tomar la agua que	drink the water that's
	esta en la jarra	in the jar
	y le dijo al siguiente	and he said to the next
	hombre que ¿porqüe	man that 'Why
	estás cargando una	are you carrying a
	puerta del carro?-- y	car door?" and
38.4.1f	dijo--si tengo calor	he said "If I'm hot,
	puedo abrir la ventana	I can open the window
	y luego no voy a	and then I won't
	tener calor y ya	be hot and
	se acabó. Tan Tan.	that's all. Da Dum!

2.3.9a	Todos los días caía nieve en	Every day snow was falling
	todas la partes y	all over and
	también caía lluvia	also rain was coming down
	en todas las partes y	all over and
	un señor se robó y	a man robbed and
	la policía iba. La policía	the police came. The police
	agarría al señor y	got the man and
	lo llevó a la cárcel y allí	took him to jail and there
	se estuvo todos los días.	he remained all the time.
	Era cuando estaba cayendo nieve.	It was when the snow was falling.
2.3.5a	Hoy es martes	Today is Tuesday
	Yo voy a hacer	I'm going to do
	muchos	a lot of
	reportes	reports
1.4.7a	El monstruo se cortó el	The monster cut his
	dedo y le dolía mucho	finger and it hurt a lot
	y se cortó la pierna y	and he cut his leg and
	le dolía mucho y lloró	it hurt a lot and he cried
	mucho y lloró mucho y estaba	and cried a lot and he was
	llorando mucho	crying
	pero mucho y probrecito	a whole lot and poor
	y gracias. R.M.L	thing and thanks. R.M.L.
1.4.7b	El muchachito le puso	The little boy put
	una curita.	a bandaid on him.
11.3.3a	Querido Sr. G.	Dear Mr. G.
	Yo le mando esta carta con	I'm sending you this letter with
	mucho cariño y ojalá que	much fondness and I hope that
	te alivies pronto y que tengas	you get better fast and that you have
	un dia bien bueno y que no	a good day and that you don't

11.3.3b	te salgas de la cama, nomás	get out of bed, only
	cuando te alivies. Entonces si te	when you're better. Then you
	puedes salir de la cama y	can get out of bed and
	también ve a mirar un	also go to see a
	doctor y que tomes medicinas y	doctor and so you could take medicine and
	yo te mando muchos saludes y	I'm sending you many good wishes and
	también y yo estaba malo también	also and I was sick also
	y me dieron medicina y me	and they gave me medicine and
	alivié y ahora estoy en	I got better and now I'm in
	la escuela con mis amigos	in school with my friends
	y la maestra. Tu amigo, E.	and the teacher. Your friend, E.
4.4.3a	A mí me gustó	I liked
	el programa de	Mrs. S's
	y estaba	and it was
	suabe y nosotros	nice and we
	cantamos	sang
4.4.3b	suave y nosotros	nice and we
	cantamos	sang
	dos canciones	2 songs
	y yo quería	and I wanted
	cantar	to sing
	otra canción.	another song.
	El Fin. De	The End. By
	M.M.C	M.M.C
4.4.4a	Quería cantar	I wanted to sing
	"Hoy Desayuné	"Today I has for breakfast my
	Mi Arroz con	Rice with
	Leche" porque	Milk" because
	la otra canción	the other song
	era muy corta.	was very short.
	Tenemos	We have to
	que practicar	practice
	para las mamás y para los	for the mothers and for the
	papáses (papás)	fathers.

ATTACHMENT H

Jon Amastae

	Spanish as First Language Spoken	
	Father's Income	Mother's Income
$4,000 - 6,000	87.0	75.4
$6,001 - 8,000	78.2	66.0
$8,001 - 12,000	73.3	50.0
$12,000 +	40.0	75.0

Table 1

Type	Number	Comment
Punctuation	577	
Spelling	285	
Sentence (frag, run-on, dang. mod.)	193	
Verbs	180	missing past/past part - ed 82 hypercorrect - ed 20
Noun-pronoun (ref., agr, pronoun shift)	162	
Lexical choice	126	(7 clearly interference)
Preposition/particle	100	(in - on) -23; 20 others clearly interference)
Articles	43	
Adj/adv	16	
	1682	

Table 2

(from McQuade 1978)

Error Type	Mean	Median	Std. Dev.
Missing comma	1.160	.720	1.390
Fragment	.161	.001	.475
Missing article	.147	.001	.398
Homophone misspellings	.510	.004	1.075
Missing past - ed	.191	.001	.525
Confusion in/on	.099	.001	.258
Faulty pronoun reference	.275	.003	.521
Comma splice	.187	.002	.418
Double negative	.018	.001	.108
Missing possessive -s	.020	.001	.138
Faulty parallelism	.096	.001	.265
Wrong participle form	.028	.001	.138
Wrong preposition	.228	.002	.487
Wrong verb	.063	.001	.193
Missing 3rd sg. -s	.039	.001	.272

Table 3

(from McQuade 1980)

	Words per C.U.	Dependent clauses per C.U.	Proportion of clauses by Type:			Non-finite verb words as a % of total verb words
			Adj	Adv	N	
PAU Freshmen	11.88	.48	25%	45%	30%	8%
Loban High Seniors	14.06	.66	31.4%	34.8%	33.7%	13.6%
Loban Low Seniors	11.24	.52	37.7%	32.6%	29.6%	8.33%

Table 4
(from McQuade 1978)

Factor 1	Non-spatial, non-temporal conjunction Total non-finite verbs Words per c-unit Total verb words Total dependent clauses Noun clauses
Factor 2	Verb-*to*-verb complement Total to complements
Factor 3	C-units Sentences
Factor 4	Adverb clauses Total dependent clauses
Factor 5	Noun or adjective-*to*-verb complement Total *to* complements

Table 5
Elaboration factors

Factor 1	Missing word
	Double negative
	Missing pronoun
	Run-on sentence
	Comma splice
	Wrong tense
Factor 2	Missing possessive
	Faulty parallelism
	Missing connective
Factor 3	Pronoun shift (POV)
	Wrong relative pronoun
	Wrong participle form
	Dangling, misplaced modifier
	Redundancy
Factor 4	Missing 3rd person -s
	Singular-plural noun
Factor 5	Wrong participle form
	Wrong preposition
	Wrong verb

Table 6
Error Factors

Factor 1	Non spatial-temporal conjunction
	Total Non finite verbs
	Words per c-unit
	Total verb words
	Total dependent clauses
	Noun clauses
	Missing word
	Double negative
	Run-on sentence
	Common splice
	Missing pronoun
	Wrong tense
	Missing connective
	Wrong relative pronoun
Factor 2	Total to-complements
	Verb-to-verb complements
	Noun, adjective-to-verb complements
Factor 3	Missing possessive
	Missing comma
	Faulty parallelism
Factor 4	C-units
	Sentences
Factor 5	Pronoun shift (POV)
	Wrong relative pronoun
	Wrong participle form
	Dangling, misplaced modifier
	Redundancy

Table 7
Combined Elaboration/Error Factors

Eng. 1300.03 - Nelson Denny Pre-Post Comparisons

Student	#of Hrs.	Pre total	Post total	change	grade level pre	gl Post	change
1	8	45	54	+9	9.6	10.6	+1.0
2	0	25	32	+7	7.0	7.7	+.7
3	8	34	33	-1	8.0	7.9	-.1
4	7	25	34	+9	7.2	8.0	+.8
5	6	33	59	+26	7.9	11.1	+3.2
6	2	28	41	+13	7.2	9.0	+1.8
7	3	30	28	-2	7.5	7.2	-.3
8	6	18	20	+2	7.0	7.0	0
9	5	38	48	+10	8.6	9.9	+1.3
10	31	57	56	-1	11.0	10.8	-.2
11	7	19	34	+15	7.0	8.0	+1.0
12	8	17	20	+3	7.0	7.0	0
13	13	22	32	+10	7.0	7.7	+.7
14	15	28	51	+23	7.2	10.3	+3.1
15	12	22	33	+11	7.0	7.9	+.9
16	7	40	58	+18	9.0	11.0	+2.0
17	10	25	26	+1	7.0	7.2	+.2
18	0	11	15	+4	7.0	7.0	0
Total	148			+157			
Mean	8.22	28.72	37.44	+8.72	7.73	8.63	.9

Comparison data:		
	English 1300.03	7.73
	PAU Freshmen	9.9
	National Norm Group	13.3

Table 8

	August	May
-*ing*	1.54	1.90
rel. clause	.68	1.43

Table 9
-*ing*, relative clauses per 100 words
(from Pusey 1979)

I. Check (✓) any acceptable sentence; put an X before any sentence which sounds unnatural.

a) Jack has kissed Jill.
b) Jill has been kissed by Jack.

II. Combine the separate sentences in each group into one natural sentence.

1. I want this. You write to your mother.
2. Sheila pointed this out. She left early last night.
3. The girl came early. I met the girl.

III. Write the form of the word in ( )'s which will complete the sentence.

1. (push) ______________ your friend wasn't nice.
2. (resign) They asked for her ________________.
3. (write) Good ______________ is important.

Figure 1. Sample test items.

Sample Sentence - Combining Items*

Coffee

1. He sips at his coffee cup.
2. The cup is chipped along the rim.

3. The taste is bitter.
4. The taste is acidic.
5. The taste is faintly soapy.

6. There is a film.
7. The film is brown.
8. The film is on the inside of his cup.

9. He takes extra care.
10. The care is so that he doesn't spill any on his clothes.

11. He is afraid.
12. The fear is that it might eat holes in the material.

PHASE ONE 11

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*From Strong, W. Sentence combining: A composing book. New York: Random House, 1973.

Matchstick

1. The match is scraped against the box.
2. The scraping is a noise.
3. The noise is raspy.

4. It sputters into flame.
5. The sputtering is uneasy.
6. The flame is yellowish.

7. The flame wavers.
8. The flame trails its way.
9. The way is up the matchstick.

10. Then it dies.
11. Its death is with a sudden puff.

12. A wisp threads upward.
13. The wisp is smoke.
14. The wisp becomes part of the shadows.

Hair

1. Jeff eyed himself in the mirror.
2. He began combing his hair.
3. It was long.
4. It was wavy.
5. It flowed over his ears.

6. He worked the bangs to one side.
7. He stroked them over his eyebrows.

8. Then he pressed his fingertips against his temples.
9. His fingers dug in.
10. They tugged.
11. They straightened the wig.

Basic Pattern Exercise

Combine each sequence of sentences below into a single sentence with at least one relative clause.

Example

1. Walden Pond is now the site of many tourist stands.
2. Walden Pond was once praised by Thoreau for its natural beauty.

↓

Walden Pond, **which was once praised by Thoreau for its natural beauty,** is now the site of many tourist stands.

OR

Walden Pond, **which is now the site of many tourist stands,** was once praised by Thoreau for its natural beauty.

A. 1. The Chinese character *hau* combines the symbol for "woman" with the symbol for "boy."
   2. The Chinese character *hau* means "good."

B. 1. The Autobahn was built by Hitler to transport tanks and troops to Germany's borders in World War II.
   2. The Autobahn is still one of the world's finest highway systems.

C. 1. Paul Newman is a vegetarian.
   2. Paul Newman drinks a case of Coors beer a day.

D. 1. Kwanza has taken root as an Afro-American alternative to Christmas.
   2. Kwanza originated as an African harvest festival.

ATTACHMENT I

QUESTIONNAIRE RESPONSES

Conference Sessions

- The presentation of highly technical and sophisticated psycholinguistic concepts, which can be very boring, proved extremely stimulating and interesting throughout the two days. The expertise, high caliber, and enthusiasm of each individual presenter made this possible.

  It was remarkable how researchers from linguistics and education departments, from specialities in Native American, Black dialect, and Spanish speakers, and from elementary to college level instruction could be so well complemented and balanced in their presentations. Conducive to this complement was the physical arrangement of the tables with their individual microphones. The excellent interchange between speaker and participant was also facilitated by this arrangement.

- Generally excellent. My one suggestion would not change the structure of the sessions at all, but would, perhaps, change some of the details of working within the sessions. At the beginning, I simply did not know enough about the other workshop participants. In retrospect I see that I could have used a short summary of the background and interests of all the participants. Having this information beforehand would have enabled me to key my presentation much more closely to the prior experience and current interests of the participants.

- Several presenters were not current with the research literature on the nature of writing and literacy and their presentations were not useful to me, though they were entertaining. Others, however, were valuable. Also, few presentations really dealt with writing.

- Sessions were packed with valuable information. At the time sitting and listening for so long was painful, but in retrospect, it was worthwhile. What a pleasant environment for sharing in the current research on the language of minorities.

- The organization of the workshops was good, and it was useful to have the topics clearly separated. As a researcher I feel that we, as a group, needed to say more about the direct needs of the classroom. Although some practical suggestions were made, there was a lot of information that was not transferable to the education of nontraditional students. On a positive note, there was plenty of time for discussion, and I wasn't too exhausted after listening to the papers. SWRL was right to provide a limited number of speakers, along with enough time to consider and discuss the points that were raised.

- They were all excellent. In some cases, however, there should have been more time for discussion.

Conference Sessions

- The sessions were well-organized and were kept miraculously on schedule without undue hardship. The pace of the workshop was good as well.

  In addition to appearing to enjoy themselves, I think that many of the practitioners and district personnel did get some new perspectives and had the opportunity to engage in some really quite stimulating discussion at times.

  Although all of the papers were interesting and, I think, informative, by and large they did not address the issue of dialect and writing too directly. This may be an artifact of the lack of research in the field in general.

- Enjoyed the opportunity to hear of the current research. Felt there was good coverage of a wide variety of topics. Would appreciate more in-put of an actual "how-to" nature.

  Introductions at the beginning might be helpful as I only learned names as I mixed!

Conference Arrangements

- SWRL proved experts in every aspect of the art of being hosts. Attention to detail appeared to have been given every consideration for the comfort of the visitors. The materials distributed in the portfolios were useful and helpful in facilitating the intense schedule of the speakers. The variety of beverages and delectable quality of meals provided was proof positive of their ability.

- Excellent.

- Just fine.

- Excellent hotel accommodations. Perhaps with more coordination, we could have shared rooms and cut expenses some.

- Very nice. One of the most pleasant and well organized conferences that I have ever attended. The staff at SWRL is directly responsible for a smooth, and highly professional itinerary.

- Excellent.

Other Reactions or Suggestions

- I eagerly look forward to introducing my class this fall to John Baugh's lyric shuffle and to implementing Carole Edelsky's ideas for writing centers and activities.

  It was encouraging to discover that the unexplored area of creative writing is being so intently researched especially in the area of second language learners.

- It was stimulating (and wonderful fun too!) to talk with/meet some of the participants--and especially good to see teachers there. I'd have preferred to see some of the California "big shots" in language and literacy also be present with teachers.

- This was a rare opportunity to gather with so many knowledgeable educators and to share this knowledge. My reaction is "super" and I have no suggestions for improvement.

- I feel that much was accomplished in the time that was available, and I think you can use this conference as a guide for organizing others in the future. This was one of the only times that the organizers provided enough time at the end of the presentations for discussion, which, in turn, made the entire proceeding less tedious. The ultimate compliment is a simple one; I'm looking forward to any future visits to SWRL.

- One of the best workshops I have ever attended. Very stimulating and informative.

  A pleasure meeting all you SWRL people!

Unsolicited Comments

- A special thanks to you for the special workshop. I appreciated the opportunity to hear knowledgeable speakers, and I enjoyed meeting people from so many places.

- Thanks very much for the opportunity to work with you; I enjoyed it very much and hope you will get in touch if I can ever be of assistance again.

- Once again I want to thank you for a most productive and pleasant workshop. I hope that the others learned as much as I did.

- In all sincerity, this was one of the most enjoyable conferences that I have attended, and some useful ideas were exchanged. Thanks again for all of your help, and please don't hesitate to contact me if I can be of any assistance to you (or SWRL) in the future.

ATTACHMENT J

THE WRITING NEEDS OF LINGUISTICALLY DIFFERENT STUDENTS

Proceedings of a Conference
held June 25-26, 1981
at SWRL Educational Research and Development

Edited by Bruce Cronnell

1981 168 pages

Introduction to Black English
Robert Berdan (National Center for Bilingual Research)

Design and Implementation of Writing Instruction for Speakers of Non-Standard English: Perspectives for a National Neighborhood Literacy Program
John Baugh (The University of Texas at Austin)

Spanish-English Bilingualism in the Southwest
Maryellen García (National Center for Bilingual Research)

From "JIMOSA£SCO" to "7 NARANGAS SE CALLERON Y EL ARBOL-EST-TRISTE EN LAGRYMAS": Writing Development in a Bilingual Program
Carole Edelsky (Arizona State University)

The Writing Needs of Hispanic Students
Jon Amastae (The University of Texas at El Paso)

American Indian Children and Writing: An Introduction to Some Issues
Lance D. Potter (University of Southern California)

Available from
SWRL Educational Research and Development
4665 Lampson Avenue
Los Alamitos, CA 90720

$5.00

Please send me _______ copies of *The Writing Needs of Linguistically Different Students* at $5.00 each. Enclosed is a check/money order for $____________ (payable to "SWRL"). California residents please add 6% sales tax (30¢).

Name ____

Address ____

____

Send to **Accounting Department**
SWRL Educational Research and Development
4665 Lampson Avenue
Los Alamitos, CA 90720

[illegible]

EFFECTIVE COMMUNICATION OF WRITING RESEARCH

A Working Conference
Sponsored by

SWRL Educational Research and Development
Los Alamitos, California

Friday-Saturday, October 23-24, 1981

EFFECTIVE COMMUNICATION OF WRITING RESEARCH

SUMMARY

Most writing research projects contain potential resources that are not commonly tapped: the writing products themselves and the video or audio records involved in studying writing. Some scholars believe that in order for writing research to be better understood, appreciated, and used, researchers should preserve such natural data as well as document findings in journals or final reports. This conference was planned by NIE (Stephen Cahir, organizer) to determine ways in which basic research data that capture the natural writing event may be used as protocols with the general public, with teachers of writing, and with other writing researchers. Such protocols provide opportunities for

1. a clear picture of the natural data base for other researchers to build on or to consider for secondary analysis,
2. teacher education based on natural classroom writing events,
3. a convincing, naturalistic, and human presentation of research findings to the public.

Toward this end, a two-day working conference was held to address the issues and problems that the use of such data might entail.

Participants

Twenty-five researchers and practioners participated in the conference (see Attachment A): 14 invited guests, 2 observers, 2 NIE staff members, and 7 SWRL staff members.

Agenda (see Attachment B)

In order to illustrate the potential and the process, one current writing research project prepared a rough-cut, protocol videotape to be used as a working model for analysis, suggestion, and assessment of its value in research and training. (See Attachment C for a summary of this dialogue-journal writing project.) The other participants then reacted to this videotape, offering criticism and considering how their own projects might use protocols.

Four major issues and problems inherent in the use of protocols were discussed:

- public expectations (including quality and technical issues)
- secondary analysis (privacy, confidentiality, access to data, credit to original researchers, etc.)
- the three audiences (i.e., researchers, teacher educators, and the general public)
- costs

As a result of these discussions, several major, practical recommendations were made by the participants (see Attachment D).

Questionnaire

After the conference, questionnaires were sent to all participants, asking them to comment on three topics:

Conference sessions (structure, value, high points, limitations, etc.)

Conference arrangements (hotel accommodations, travel, etc.)

Other reactions or suggestions

Responses were received from seven participants; these responses are found in Attachment E, organized by topic. In addition, two participants wrote personal letters; excerpts from these unsolicited comments are also found in Attachment E.

The responses were generally positive--the participants were glad that they came to the conference. However, they did feel some confusion about the direction of the meeting, and they had some problems with the hotel. (Because of these latter problems, SWRL has stopped doing business with that hotel.)

ATTACHMENT A

PARTICIPANT LIST

Invited Guests:

David C. Berliner
University of Arizona
(NIE consultant)

Lucy Calkins
New York University
(NIE researcher)

Charles R. Cooper
Department of Literature
University of California
at San Diego

Donald Dorr-Bremme
Center of the Study of Evaluation
University of California
at Los Angeles

Kathryn Edwards
Elementary Language Arts
Instruction Specialist
Los Angeles Unified School
District

Judith Green
College of Education
University of Delaware

Jennifer Greene
(Consultant, Santa Monica, CA)

Peg Griffin
University of California
at San Diego

Jerome Harste
Indiana University
(NIE researcher)

Leslee Reed
Los Angeles Unified School
District
(teacher in dialogue-journal
writing project)

Victor Rentel
College of Education
Ohio State University

Roger Shuy
Center for Applied Linguistics

Jana Staton
Center for Applied Linguistics
(principal investigator,
dialogue-journal writing
project)

Peter Volkert
(videotape editor, dialogue-
journal writing project,
Washington, DC)

Observers:

Reynaldo Macias
Chicano Research Center
University of California
at Los Angeles

Ruth Mitchell
Office of Academic
Interinstitutional Programs
University of California
at Los Angeles

NIE Staff Members:

Stephen Cahir, Conference Organizer

Marcia Farr, Communication Skills Project Officer

SWRL Staff Members:

Bruce Cronnell, Communication Skills Project Manager

Ann Humes, Communication Skills Project

Larry Gentry, Communication Skills Project

Joseph Lawlor, Communication Skills Project

Roger Scott, Regional Information Exchange Project Manager

Vivian Orange, Conference Coordinator

Earl Jamgochian, Audio-visual

ATTACHMENT B

AGENDA

Friday, October 23

8:30	Coffee, rolls at SWRL
9:00	Background
9:30	Potential of the protocol idea for dissemination to other researchers, to teacher educators, and to the general public
10:00	How one project is addressing this idea (Process)
12:30 p.m.	Lunch at SWRL
2:00	Views and ideas of other researchers (Extension)
5:00	Adjournment
7:00	Dinner at Quality Inn

Saturday, October 24

8:30	Coffee, rolls at SWRL
9:00	Issues and Problems
	1. Public expectations
	2. Secondary analysis issues
	3. Three audiences
	4. Cost issues
12:30 p.m.	Lunch at SWRL
2:00	Where to go from here? The view from teacher education The view from other researchers The view from the general public
3:00	Final words
3:30	Adjournment

Jana Staton

University of California
Los Angeles, California

Writing and Counseling: Using a Dialogue Journal

Have you ever heard a teacher say: "There are days when I feel pulled asunder. There are people coming into my room all the time, and I feel I can barely cope with the emergencies. How can I keep track of every individual's growth, know what each one needs, when I don't have time for myself." These feelings signal three major questions teachers share about teaching, and specifically about teaching writing.

- How do I give *every* child in my sixth grade class the individual attention each one needs, especially when they are beginning adolescence and are often so anxious about themselves and their abilities?
- How do I motivate students to write a lot, and to feel that writing is an important and meaningful and useful experience?
- How do I get time to respond to each one's writing and help them improve, in handwriting, in spelling, in grammar and in expressing themselves clearly and forcefully?

When a teacher has time to think about writing, these are the kinds of questions which must be faced each year. Each *one* can seem insoluble—much less all of them.

Leslee Reed, a sixth-grade teacher in a Los Angeles elementary school, has found one way to meet these problems, by developing a personalized written dialogue with each student in her class every day, through the use of a "personal journal."

What actually happens in Mrs. Reed's classroom? Apart from their regular assignment, exercises, or homework, thirty students write about whatever they choose in a personal journal every day. The subject may be concerns or questions they have about that day's assignments, problems that are bothering them (especially getting along with others), or descriptions of experiences, field trips, cooking class. A minimum of three sentences a day is required, but students can write as much as they want. All writing is done on their own time, after other assignments are finished. And each night, for an entire school year, this teacher writes back to *all* thirty students, answering their questions and asking her own, remembering birthdays and commiserating about new hair-cuts, sharing information about herself.

At the start of the school year, most students write only three sentences. But soon each student is part of a personal dialogue, and the classroom itself has been shaped into a visible community of thirty individuals, each one important enough to have a private place to write. For that reason, the journals are private—they are placed in Mrs. Reed's sack every night, and taken out each morning. Parents, principals, and other students are not allowed to be part of this conversation.

How Journal Writing Works

When Mrs. Reed begins the year, students are introduced to the journal and given examples of the kinds of possible sentences they can use if they can't think of any. Most students need these "prompts" at first. Actually, writing to a teacher on a regular basis is a highly unusual activity for most students.

Recent interviews with students in her class brought up memories of how "weird" and even "dumb" they thought it was at first—and also how hard at first to write *every* day, without being told exactly what topic to write about and what to say about that topic. Soon, however, the journal becomes functional and useful as a means of communication, and the length of an entry varies accordingly. ". . . at first I only wrote three sentences, now I usually write a page, and if something happens, I'll write three or four pages." The number of seventy-two-page notebook-size journals filled during one school year ranges from less than one for the three-sentence-a-day type students to twelve journals (more than one full journal a month). Over the year, the amount of daily writing increases significantly for all students.

From the teacher's point of view, the journals allow her to personalize her teaching and keep up with the rapid changes in each student. She explains: "I plan my lessons based on their response and feedback. I can create individual assignments and find out right away who needs extra help."

Learning how to ask clarifying questions is one interesting and crucial educational function that the journal serves. Mrs. Reed stresses at first the value to students of having a way to ask her the questions that occur to them about lessons. "When a question comes up—just write it down in your journal if I'm busy, and I'll answer you that night." Most of the students find they do have a lot of questions to ask. Not having to wait for a turn, or to admit publicly that you don't understand means that a lot of questions get asked which in a normal classroom would not be spoken.

The immediacy of Mrs. Reed's written response is one of the strongest built-in motivations for writing and asking questions. One student said, "It's like having your own Dear Abby; only she writes back right away."

Many of the students find that they can also talk to Mrs. Reed more easily in person, because they have *already* asked a question in the journal which they would never have brought up first

ATTACHMENT C

7

in a personal, face-to-face exchange. "If you're afraid to ask the teacher something in person, you can just write it."

Mrs. Reed also asks a lot of questions, seeking evaluation from the students about her teaching, wanting to know where difficulties or blocks in learning exist. She says, "When I teach a bad lesson, the kids really let me have it that day in the journal."

Research on classroom language has shown that in many classrooms teachers do not stimulate those language functions, such as asking questions, which are essential to learning. Teachers always ask a lot of questions, but the students often don't get to ask any in return, and almost never have time to ask *clarifying* questions—to find out what they don't understand. It is hard to ask a question which reveals that the questioner doesn't understand something. The written dialogue Mrs. Reed carries on with her students is ideal for teaching this function. One result is that the students seem to find that they can also ask questions more easily in the classroom as a result.

If you think this kind of journal writing begins to sound like a complex, multi-faceted process, you're right: it is complex, and the consequences include effects on both writing ability and motivation, and on self-understanding and personal development.

The Consequences for Writing

Researchers still have a lot to learn about what good writing is, and what conditions or experiences lead to good writing. Writing to a real person who is interested enough in what is said to write back and give her or his own ideas would seem to be one good way to develop a student's ability to state ideas and describe events. The journal fulfills the conditions for such "real-life writing," with a real audience, a topic and context, unlike the simulated exercises of a school.

Whatever else leads to good writing, it seems clear that writing proficiency depends on *practice*, and practice of written communication in the journal involves practice of three *levels* of language: the surface forms of spelling, the syntactical rules for transforming word meaning into comprehensible statements, and the deep structure or semantic level. Practice in writing in schools often does not involve the students in intellectual attempts to express their own experiences and ideas in order to do something (i.e., get information back, influence the teacher to change an assignment, describe a problem).

Mrs. Reed has found over the years that many students who are having difficulty with the *forms* of written language such as spelling and grammar, improve most in these formal aspects of language by being asked to focus their attention on the deeper, meaningful aspects of language—its functions. Language functions are those uses of language to get something else done—to find out information, complain about a new haircut and get sympathy, request help. Mrs. Reed does not evaluate or correct the student's language usage in their journals. She *does* use their misspelled words and garbled syntactic patterns correctly in her responses to each student. Both the forms and functions of language improve when writing engages the natural motivation of the writer to communicate.

The Consequences for Personal Development

The journal also leads to personal development and increased confidence in oneself in both academic and interpersonal relations. Students see the major value of the journal as being that "your teacher gets to know you better, and understand your problems." "Problems" in the sixth grade are almost always how to get along better with other students and how to cope with the increased pressures to succeed in school, as the changes of adolescence begin. Each year, Mrs. Reed's students soon discover that if they write at length about non-academic problems, she is an understanding friend who can help them explore different ways of handling a situation. "She never tells you what to do, but she asks you if you've considered trying something different," is the way one student put it.

One student told me about a conflict he had with a student who was bullying him on the playground every day. "I talked about this in my journal, and she wrote back about it, and we wrote back and forth about it for a month. Finally she said 'Why don't you just say something to him that would be pleasant, that wouldn't make him mad, and see what happens?' So I did that, and he didn't get mad or anything and now we're friends." Implicit in this account is the student's gradual exploration in words of a personal problem, isolating and describing it, finding ways to look at the experience from different viewpoints, until finally, a month later, a simple suggestion can be heard, understood, and acted on.

Another student was constantly involved in fights until he got into Mrs. Reed's class. In answer to the question, "What really helped you in what Mrs. Reed wrote you?", he said that he wrote her about the scrapes he was in, that she wrote back, "and her words helped me not to fight, and so now I don't fight no more. She said, 'don't fight, because if you fight you just get into trouble.'" For this student, the journal turned into a place where good advice could be sought and accepted privately. He even finds he reads over his journals when a similar problem or conflict is about to occur again "to see what I wrote and what she wrote back."

This use of the journal is close to a counseling and guidance function, but one in which the *student* is able to initiate a request for help without being labelled or identified as having a "problem." Seeking help for problems in this way involves the kind of natural relationship of trust many teachers and students already have. The difference in this classroom is that using the *written* medium ensures privacy at an age when most students are beginning to assert their independence from both teachers and parents, and to reject obvious or public help-seeking except from peers. Another difference is that concerns and problems can be described and discussed when they are still at a less threatening level, before public difficulties or failure occur and more defensiveness results.

Many teachers may hesitate to try this approach if they can't find the time to write back—and the teacher's writing back is essential. Another teacher who uses this kind of dialogue journal writing with the same goals, but in a very different context, provides some good evidence that the concept is more important than the specific amount of interactive writing. Ingrid Isaksen, who provides bilingual instruction three days a week on a pull-out basis to several groups of upper elementary students, has been using a dialogue journal with eight students who are recent immigrants from various Middle Eastern countries. She finds their journal writing to her on a once-a-week basis has helped them express their concerns and expectations about their new country. The questions students felt free to ask in writing about each other have led to open sharing in the class itself. The students found that some had overlapping cultural heritages, and everyone had similar interests in their new country. The experience of journal writing, even on a once-a-week basis led to improvement in the use of written language for these students, and in awareness and openness to others.

Summary: Value of the Journal Experience

We still don't know very much about how writing skills develop, and even less about how the deep structure of meaning is brought into the writing process so that people are able to express the significant thoughts, ideas, and experiences they have. But any time a teacher can create a natural written dialogue which is similar to the dialogue between mother and infant by which the child first learns language, we can be sure that a major kind of learning is occurring for the students at a much higher cognitive level.

For years, educators and linguists have been noting that all children learn to speak easily and competently, but far fewer master the secondary language processes of reading and writing. The conditions which lead to communicative competence in oral language by age four involve a dialogue between two people in a context in which there are extensive nonverbal cues and shared objects such as toys, glasses of milk and other things one wants, needs, sees, or can act on. If we can look for ways to create similar conditions for the act of writing, we might bring about the kind of communicative competence in written language that students already have in oral language.

Leslee Reed has created one way of doing it. She says: "This journal process works for me, but I tell my student teachers that they have to find their own ways—it won't work for everyone." From a language perspective, the openness of the journal as a forum for personal problems as well as academic ones captures the natural function of language as intentional communication about what matters most to the person. An attitude of trust and interest in everything the writer says characterizes Leslee Reed's attitude toward her students and what they write in their journals. "I learn something new every day about each one of them. They are fascinating and exciting to get to know." It is no wonder that their willingness to express their own ideas, feelings and experiences in written language improves and creates in them a confidence about writing in general that too few people their age or any age enjoy.

ATTACHMENT D

SUMMARY OF MAJOR RECOMMENDATIONS

Audiences

Writing research can be communicated to many audiences, some of which may overlap:

- pre-service teachers
- in-service teachers
- legislators
- school boards
- members of professional organizations
- teacher trainers
- researchers in related fields (e.g., reading, oral language)
- parent-teacher organizations
- academic booster clubs
- state departments of education
- school district administrative and training staff
- parents who are teaching their children at home
- parents who wish to supplement their children's school learning

The importance of reaching wider audiences and non-professional audiences was a special concern to several participants. Teachers frequently do not read research journals; magazines such as Instructor and Learning may reach more classroom teachers. The public (including legislators) can be reached through newspapers and through popular magazines (e.g., Reader's Digest, Family Circle). Journalists might be used to report research in order to reach wider audiences. Television programs (both public and commercial--including cable TV, which is often looking for programs) should also be considered as sources for wider dissemination.

Distribution

Once materials are prepared to communicate the results of writing research, a system is needed to distribute them. Several suggestions were made:

- universities with existing distribution systems
- other educational organizations (e.g., CAL, SWRL)
- professional organizations (e.g., NCTE)
- commercial firms (especially for films)
- textbook publishers

It was noted that businesses may not be interested in the distribution of such materials because of the low volume involved.

The differences between rental and sale of film/videotape were discussed. Since sales are more expensive, fewer people may use the materials. However, rentals are subject to loss, destruction, and normal wear and tear; in addition, they require staff to process them and to check them upon return to ensure quality. (Of course, any kind of distribution system requires a certain amount of clerical, technical, and professional staff.)

When more than one medium is used (e.g., videotape plus print materials), simultaneous distribution of all materials becomes a problem. Many distributors of visual media do not wish to handle extensive print materials; ordering visual materials and print materials from separate sources is inconvenient and frequently unsuccessful.

Media

The working conference focused primarily on using videotapes to communicate writing research. In part, this focus resulted from the use of a videotape as the example (primary data) for discussion. The following other media should also be considered for use in dissemination:

- films
- audiotapes
- transparencies
- filmstrips
- videodiscs
- print material

In using these various media, a number of factors must be considered:

1. Appropriateness for the content to be communicated.
2. Appropriateness for the audience.
3. Audience expectations.
4. Learning styles of the intended audience.
5. Availability of high quality data to be included in the medium.
6. Cost (to produce, to disseminate, to use).
7. Availability of appropriate equipment by users.

Although a single medium may be appropriate for some presentations, presentations that use more than one medium should not be overlooked in dissemination efforts. (In particular, print material may complement or supplement visual/auditory media.) The role of people (e.g., professors, other teacher trainers, consultants) should be considered when media presentations are planned.

Types of protocols

The following were suggested as videotape products that could be derived from the video and audio (as well as written) material now available from the dialogue-journal writing project. The list is obviously not exhaustive.

A. A documentary that shows what dialogue-journal writing (djw) is.

B. Protocol tapes for specific audiences/purposes:

1. students' accounts of the value of djw
2. the teacher's account of the value of djw
3. the researcher's account of the value of djw
4. djw as a counseling/guidance/moral-development tool
5. djw as a tool for writing across the curriculum
6. djw as a tool for individualization
7. djw as a writing/teaching/learning tool
8. djw as a way of preventing teacher burn-out
9. djw as practice in a particular communication activity
10. djw as a means of constructing the classroom curriculum
11. managing djw in the classroom

Although these suggestions are relevant specifically to the djw project, they exemplify the different kinds of protocols that might come out of other classroom-based research as well.

Promotion

Materials that communicate writing research need to be promoted so that people know about their availability and make use of them. The following possibilities were considered:

- AV catalogues; publishers' catalogues
- professional journals
- currently available networks, e.g., National Writing Project, National Diffusion Network, Regional R&D Exchanges
- professional meetings
    - --e.g., NCTE, IRA, AERA, ASCD, AACTE, AASP, technology groups
    - --local and regional meetings as well as national meetings
    - --in exhibitors' booths
    - --in regular sessions
    - --in co-sponsored sessions
    - --in pre- and post-sessions
    - --in special-interest-group sessions

Participants were concerned that too few people actually use the many good materials that are available. The researcher's own use of his or her materials is important if anyone else is to use them.

ATTACHMENT E

QUESTIONNAIRE RESPONSES

Conference sessions (structure, value, high points, limitations, etc.)

- There was some initial uncertainty as to the purpose of the conference--whether to edit the Staton protocol or discuss the use of protocols as one method of communicating writing research. The invitation had made the purpose clear, but reality seemed to add an element of confusion. Once this problem was worked out, I think the sessions were highly constructive, encouraging participants to work hard on an extremely important question.

- I am pleased with the outcome of the conference. I feel somewhat responsible and apologetic for the sense of confusion and frustration that seemed to permeate much of Friday. Some of that sense is directly attributable to the way that I had edited the videotape shown that day. It was useful to me, however, to experience how the participants responded to the videotape as edited and to the rest of the presentation and I am glad that on Saturday we came to some sense of resolution. One feeling which remains acute after the several weeks that have passed since the conference is that it is of crucial importance in showing protocols or documentaries to make the first statement of a problem very clear, coherent, and interesting to a wide range of people. Subsequent elaborations may then become more complicated and confusing. As to the limitations of the conference sessions, I found that the conference followed a pattern typical of too many two-day meetings in which group discussion remains rather fragmented until all personal interests and agendas have been expressed and clarified sometime close to the midway point. Such a pattern may be inevitable. It may be useful to allow more time in the beginning to allow participants a more complete expression of their current interests.

- It is always easy to see, in retrospect, particular facets of a discussion that might have been more clearly structured. At the time, however, I recall feeling:

    (1) that some guiding questions could well have been proposed and reiterated throughout the discussion of the sample videotape. Topical focus was suggested by Steve Cahir, but a set of more general questions would have been facilitative, e.g., "How should materials such as these be edited for in-service?" "How should they be constructed for a policy-making audience?"

Conference sessions (cont.)

As it happened, the issue of "for what audience and for what purpose (e.g., informing, convincing, training, etc.)" was left open--and that issue was critical. Since it was not resolved, the commentary was (I think) less productive than it might otherwise have been.

(2) Although the whole group was not large, some small group interaction (perhaps addressing some focal questions, perhaps directed toward some other tasks, e.g., what contributed to the level of success or lack of success of previous protocol development efforts that research videotape, etc. might remediate) might have been helpful.

In general, I think some small, task-oriented groups help a conference that extends for a whole day at a stretch--contributes to building affiliation, rapport, or what have you among participants, contributes to the flow and consolidation of ideas, etc.

I felt that a good number of valuable ideas were generated by the conference sessions. The informal tone facilitated this. Use of one case (Staton's videotape) was a valuable catalyst. Having the editor, teacher, etc. present was also an important contributing feature. I simply feel some ideas and suggestions could have been explored a bit further (even given the general tendency of conferences to be divergent)--and that some general questions of immediate concern and small group work might have promoted such exploration.

Another thought: With regard to the points begun above--if the issues to be addressed had been clearer, it may have been useful to involve a few more practitioners (e.g., if in-service training were an issue), a legislative aide or two (if communicating research and its value to legislators were an issue), etc.

- The diversity of the group was one of the best aspects of the conference, and also the leisurely pace of the discussions. There was no sense that we were being pressured to reach a consensus, to quickly cover the territory, or to arrive at pre-determined conclusions. It was a working committee. Yet the limitations of the conference are bound up with these strengths. Many of us wondered, "Why am I here?" and "What's the real agenda?" Especially it was unclear to me whether we were expected to make editing decisions for the videotape. Somehow it seemed that raising questions and concerns was not enough--yet how could the group do more than that, for the tape was not ours, and we didn't know the purposes for which it will be used?

- The number of participants and their qualifications seemed about right. The group was well chosen to advise on the protocol. But the purpose of the conference seemed unclear. Obviously, Jana Staton thought she was making a videotape to be used as a research protocol, but the conference organizers wanted material which would present a useful P.R. image of research. So the low point of the

Conference sessions (cont.)

conference was Friday afternoon, when the videotape had been shown and reactions expressed dismay, both at the material itself and at the confusion of intentions. The high point for me was Saturday morning, when the discussion moved away from the details of the videotape into matters of dissemination through teacher education institutions and inservice.

- Good conference. Would have been better if some reading on the protocol movement had taken place before hand.
- Good. Enjoyed round-table and discussion atmosphere.

Conference arrangements (hotel accommodations, travel, etc.)

- Arrangements were effectively and efficiently handled.
- The hotel accommodations and transportation arrangements were excellent. Many thanks to SWRL for your hospitality and help.
- The hotel went fine for me. Good food, too.
- SWRL had gone to great lengths to make the arrangements as easy as possible. It was helpful to have a van driving us from one spot to another, and the meals were pleasant, etc. Yet the location of SWRL presents problems--it's a long way from the airport, and L.A. isn't the most ideal place for a conference anyhow.

  I also want to complain about the hotel--they didn't know our rooms had been pre-paid, they were terribly slow at checking people in (even at 2 a.m.), and on both mornings, they agreed to wake me up and didn't. I think this last complaint is fairly serious.
- Hotel screwed up on messages and wake-up calls.
- Satisfactory.

Other reactions or suggestions

- Overall, I enjoyed being part of the conference, felt it was well-managed, and learned a good deal.
- It was a wonderful gathering of people. I was very glad to spend time with the other participants, and it's good to know a bit more about the situation in Washington. I expect the meeting made all of us more aware of the need to get our research out to the public.
- As an outsider, professionally concerned with offering inservice and staff development to teachers, I was amazed at the insularity (not to mention insulation!) of the educational research establishment.

Other reactions or suggestions (cont.)

I was forced to disagree vigorously with the claim that the principal channel of communication with teachers in the field is through schools of education. Another speaker lamented the distance between teacher education institutions and teachers in classrooms. There seemed to be little knowledge of channels such as the California Writing Project (now the National Writing Project with 81 sites), and other cooperative enterprises which connect the academic departments of universities with school faculty. There will be a California Math Project next summer, funded by a California Assembly bill authored by Gary Hart, and in Princeton there will be a seminar for high school chemistry teachers funded partially by the Woodrow Wilson Foundation. Perhaps NIE should hold a conference on school-university cooperation, and ask some researchers like Lucy Calkins and Jana Staton to prepare videotapes for use in staff development programs.

- Purpose could have been more pointedly established at beginning.

Unsolicited Comments

- Thanks for the hospitality and a well run, informative conference.
- Thank you very much for inviting me to observe the recent working conference on effective communication of writing research. I enjoyed hearing the discussion and was glad to be able to contribute in a small way to the dissemination of a technique I think has great promise.

EFFECTIVE COMMUNICATION OF WRITING RESEARCH

A Working Conference
Sponsored by

SWRL Educational Research and Development
Los Alamitos, California

Friday-Saturday, October 23-24, 1981

D. Computers

COMPUTERS IN COMPOSITION INSTRUCTION

A Research-Practice Conference

Sponsored by

SWRL Educational Research and Development

Los Alamitos, California

Thursday-Friday, April 22-23, 1982

COMPUTERS IN COMPOSITION INSTRUCTION

SUMMARY

Recent advances in computer technology are bringing about dramatic changes in education. Surveys indicate that school districts across the country are investing in microcomputers, peripheral devices, and educational software at an ever increasing rate. Clearly, the electronic revolution in education is no longer something that exists in the distant future. It is a reality now.

Interestingly, these developments in the field of computer-based learning are paralleled by similar advances in composition research, which is currently providing new insights into the complex processes that writers employ as they compose written text. And practitioners are using this research as a basis for developing new strategies for teaching writing.

What are the connections, though, between these two seemingly dissimilar fields--computers and writing? On April 22-23, 1982, SWRL sponsored a conference to examine this question.

Participants

In January and February, 1982, five speakers were invited to present formal addresses at the conference. In addition, several courseware authors were invited to demonstrate their computer-based learning materials in four small-group sessions. (See Attachment A for background information on the speakers.)

In March, registration flyers (see Attachment B) were mailed to interested educators, and a conference announcement was published in an educational computing journal, The Computing Teacher (see Attachment C). Thirty-three registrants were accepted for the conference, although approximately twice that many applicants responded. (Registration was limited so that all attendees would have an opportunity to participate in the courseware demonstrations.) Conference registrants included representatives from the university, community college, secondary, and elementary levels (see Attachment D for a list of the institutions represented by the registrants). SWRL composition staff also attended the conference, and a reporter from a weekly education newspaper was present on the first day (see Attachment E for a copy of the reporter's article).

Agenda (See Attachment F)

On the evening before the conference opened, SWRL composition staff met the speakers for dinner. This meeting allowed speakers and staff to get acquainted and to make final arrangements for the following day.

The conference opened with welcoming remarks by Richard Schutz, SWRL Executive Director.

In the first presentation, "Computer-Assisted Composition Instruction: The State of the Art," Robert Shostak (Florida International University) discussed the problems that writing teachers have traditionally faced, and described some "promising practices" that may help overcome these problems. In the next session, Hugh Burns (United States Air Force Academy) described a computer-based dialogue that he developed to assist students in generating ideas for writing. Burns' presentation, "Computer-Assisted

Prewriting Activities," included a discussion of the role of invention in writing, as well as examples from a student-computer dialogue.

Conference participants then broke into two groups for courseware demonstrations. Michael Southwell (York College, City University of New York) demonstrated one of the ten computer-assisted grammar lessons that he has devised for developmental/remedial writers. Stephen Marcus (University of California, Santa Barbara) demonstrated a program called Compupoem, which allows students to compose and revise original poems on the computer. His handout (see Attachment G) included examples of student poetry.

At the close of the first day, conference participants reconvened for a general-session presentation, "Evaluating Software," by Ann Lathrop (San Mateo County, CA, Educational Resources Center Library). Lathrop discussed criteria that should be considered when selecting courseware for purchase. Her handout (see Attachment H) provided a list of courseware review sources for teachers.

The second day of the conference opened with a presentation, "Computers and the Composing Process," by Earl Woodruff (The Ontario Institute for Studies in Education). Woodruff discussed several studies that he and his colleagues have conducted to examine the various roles that computers might play in helping students compose text.

Participants again divided into two groups for courseware demonstrations. Irene and Owen Thomas (IOTA Consulting, Laguna Beach, California) demonstrated several programs they are preparing for commercial distribution. Their materials included spelling lessons, sentence-combining exercises, and punctuation drills. Shirley Keran (Minnesota

Educational Computing Consortium) demonstrated several computer-based spelling, grammar, and vocabulary programs. Ms. Keran's presentation also included a demonstration of a social studies simulation called Voyageur. (See Attachment I for a copy of Keran's handout.)

The closing session of the conference featured the reactor's address, given by Alfred Bork (Educational Technology Center, University of California, Irvine). Bork discussed the principles that should guide courseware development and stressed the need for a solid research foundation.

Follow-up Questionnaire

After the conference, questionaires were mailed to all participants, asking them to comment on three topics:

Conference sessions (structure, value, high points, limitations, etc.)

Conference arrangements (hotel, scheduling, meals, etc.)

Other comments and suggestions

Responses were received from 28 participants; selected comments are listed in Attachment J, organized according to topic.

In general, the participants' responses were very positive. Conference sessions were rated as highly informative, and most participants felt that the size of the conference (approximately 50 participants) and the scheduling were just right. Participants were very impressed with SWRL's conference facilities, and many of those who responded urged SWRL to sponsor another conference on this topic.

Proceedings

In October, 1982, the five general session presentations were published in a book edited by Joseph Lawlor: Computers in Composition Instruction. The book also includes summaries of the courseware demonstrations and a list of participants. In addition, an appendix to the 88-page volume contains a paper, "Evaluating Textual Responses," written by the editor.

Complimentary copies of the proceedings were sent to all participants, to NIE, to SWRL staff, to selected journal editors, to Writing Projects in SWRL's region, to educational computing organizations, and to various researchers, administrators, and educators known to SWRL as being interested in writing and/or computer-based learning. Copies were also distributed to the NIE-funded Regional R&D Exchanges. Approximately 700 complimentary copies have been distributed.

In addition, copies of the proceedings were made available for purchase. Flyers (see Attachment K) were sent to over 3000 individuals, organizations, and English departments. More than 400 copies have been sold at SWRL's cost. A report on the conference was also published in the September/October issue of Educational Computer magazine (see Attachment L). The proceedings have been referenced in ERIC and in the Index to Social Studies and Humanities Proceedings. In addition, publication announcements have been promised in the following journals:

Computers, Reading, and Language Arts

The Computing Teacher

Impact!

The Writing Lab Newsletter.

ATTACHMENT A

BIOGRAPHICAL NOTES

ALFRED BORK is a Professor of Physics and Director of the Educational Technology Center at the University of California at Irvine. Dr. Bork's work has included extensive experience developing computer-based learning materials. In addition, he has written over one hundred articles and several books, including Learning with Computers (Bedford, MA: Digital Equipment Corporation, 1981).

HUGH BURNS is an Associate Professor of English at the United States Air Force Academy, Colorado. Major Burns has written a number of articles and delivered several conference presentations on the use of computers in teaching composition. In 1980, Major Burns' doctoral study on computer-assisted invention was honored as the Outstanding Dissertation in the Humanities and Education at the University of Texas at Austin.

SHIRLEY KERAN is a curriculum developer for the Minnesota Educational Computing Consortium in St. Paul. Ms. Keran's professional experience includes teaching English, reading, and English as a second language at the high school level. Ms. Keran has developed several support booklets for MECC courseware packages, in addition to conducting workshops on using computers in the classroom.

ANN LATHROP is the Library Coordinator for the San Mateo County, CA, Educational Resources Library and Microcomputer Center. Ms. Lathrop has taught at the elementary level, as well as serving as a school librarian. She is active in several professional organizations, including the California Media and Library Educators Association and the Computer-Using Educators. In addition, Ms. Lathrop writes a regular column for Educational Computer magazine.

STEPHEN MARCUS is the Assistant Director of the South Coast Writing Project at the University of California at Santa Barbara. Dr. Marcus has written several journal articles on computer-assisted writing instruction, in addition to delivering numerous presentations on this topic to professional organizations. Dr. Marcus also serves on the Santa Barbara County Task Force for Microcomputers in Education.

ROBERT SHOSTAK is a Professor of Education and Director of the Institute for Educational Technology at Florida International University in Miami. Dr. Shostak has published numerous articles on teaching English and has served as a consultant to several school districts. Dr. Shostak is also a regular columnist for The Computing Teacher.

MICHAEL SOUTHWELL is an Associate Professor of English at York College, City University of New York. Dr. Southwell's experience includes curriculum development and research in various areas of remedial/developmental writing. He has directed several funded projects and has co-authored a popular workbook for basic writers. In addition, Dr. Southwell has developed a series of computer-assisted grammar lessons.

IRENE and OWEN THOMAS direct an educational consulting firm, IOTA, in Laguna Beach, California. Much of their work has involved developing computer-based materials for teaching elementary language arts. Owen Thomas is also a Professor of English, Linguistics, and Education at the University of California at Irvine. Irene Thomas is active in the Instructional Technology Committee of the National Council of Teachers of English.

EARL WOODRUFF is a graduate student at The Ontario Institute for Studies in Education, in Toronto, Ontario, Canada. As a member of the Writing Research Project conducted jointly by OISE and York University, Mr. Woodruff has assisted in developing and testing computer-based composition materials. Mr. Woodruff has also co-authored an article (with Carl Bereiter and Marlene Scardamalia) in the *Journal of Educational Technology Systems*.

ATTACHMENT B

SWRL

SWRL EDUCATIONAL RESEARCH AND DEVELOPMENT
4665 LAMPSON AVENUE, LOS ALAMITOS, CALIFORNIA 90720 TELEPHONE 598-7661 AREA CODE 213 TELEX 65-6319

Conference Announcement

COMPUTERS IN COMPOSITION INSTRUCTION

hosted by

SWRL Educational Research and Development
Los Alamitos, California

Thursday and Friday, April 22-23, 1982

This two-day conference will feature presentations by the following authorities in the field of computer-based instruction:

- Robert Shostak (Florida International University)
  "Computer-Assisted Composition Instruction: The State of the Art"
- Hugh Burns (United States Air Force Academy)
  "Computer-Assisted Prewriting Activities"
- Earl Woodruff (Ontario Institute for Studies in Education, Toronto, Canada)
  "Computers and the Composing Process"

In addition, the following authors will present small-group demonstrations of microcomputer courseware (elementary through college level):

- Michael Southwell (York College, City University of New York)
- Irene and Owen Thomas (IOTA, Laguna Beach, California)
- Shirley Keran (Minnesota Educational Computing Consortium)

Alfred Bork (University of California, Irvine) will serve as the conference reactor. Additional presentations and demonstrations are also planned.

The registration fee of $30 includes coffee and breakfast rolls, lunch on both days, and a copy of the conference proceedings. Registration will be limited to 30 participants. Please fill out and return the form below, along with your $30 registration fee. Payment must accompany the form. Registration deadline is April 2, 1982.

We look forward to seeing you in April. If you cannot attend the conference, please watch for the announcement of the conference proceedings, which will be published this summer.

COMPUTERS IN COMPOSITION INSTRUCTION
April 22-23, 1982
Registration Form

Please print.

Name: ______________________________

Address: ______________________________
(number and street) (city) (state) (zip)

Phone: (   ) ______________ (work)   (   ) ______________ (home)

School/Organization: ______________________________

Please make checks payable to "SWRL." Mail form and registration fee to:

Joe Lawlor
SWRL Educational Research and Development
4665 Lampson Avenue
Los Alamitos, CA 90720

ATTACHMENT C

~~provides a nutritional analysis.~~

~~I should like to make the point that this is exactly the sort of question that SCPI is designed to answer.~~

~~Yours sincerely,~~
~~Alan Pritchard~~
~~*Editor, Small Computer Program Index*~~
~~21 Beechcroft Road, Bushey,~~
~~Herts WD2 2JU, England~~

~~*[Editor's note: A 1982 SCPI subscription costs 15 pounds or $35 for 6 issues and an annual index.]*~~

coming attractions

~~Trenton Computer Festival Focuses on Software~~

~~The 7th Annual Trenton Computer Festival spotlights computer software with special attention to classroom application, from K through college.~~

~~See you at TCF-82, Trenton State College, April 17 and 18 (Saturday and Sunday). For further information, contact Dr. Henry F. Beechhold, TCF-82 Educational Coordinator, 340 Holman Hall, Trenton State College, Trenton, NJ 08625. Phone: (609) 771-2693 or 771-2297.~~

*

Computers in Composition Instruction Conference

Hosted by Southwest Regional Laboratory Educational Research and Development, Los Alamitos, California, on April 22-23, 1982, conference sessions will feature presentations by several authorities in the field of computer-based composition instruction. Topics will include:

- Computer-Assisted Composition Instruction: The State of the Art
- Evaluating Courseware
- Computer-assisted Prewriting Activities
- Computers and the Composing Process

There will also be several demonstrations of new microcomputer courseware (elementary through college level).

Registration for the conference will be limited. For further information, please write Joe Lawlor, SWRL Educational Research and Development, 4665 Lampson Ave., Los Alamitos, CA 90720, (213) 598-7661.

~~January 22, 1982~~

~~Dear David,~~

~~We thank you for our acceptance as an Organization Member of ICCE and will keep you apprised of our events and progress as an organization. Our current efforts are directed toward "Computer Education Week" in New Hampshire, declared by the Governor as May 3-8, 1982, as proposed by NHACES and UNH Computer Services. On May 4, Computer Services is hosting a Microcomputer Fair at the University of New Hampshire (focus on software for instruction and research). On May 7, NHACES is hosting an Information Swap Session, dinner and speaker in Concord, N.H. We are also promoting open houses or special events in school districts and on other University System campuses throughout the week. Should be an exciting, hectic, informative, educational week! We will be sending you more particulars on the various events as they become firm.~~

~~Best regards,~~
~~Anne H. Knight~~
~~Education Coordinator and President—NHACES~~
~~Computer Services~~
~~University of New Hampshire~~
~~Durham, New Hampshire 03824 (603) 862-3527~~

~~January 10, 1982~~

~~Dear Dick,~~

~~I'd like to officially thank you, *The Computing Teacher*, and Editor-in-Chief Dave Moursund for your generous donation of 10 magazine subscriptions to the American Computer Science League which we shall award as prizes to outstanding Senior and Junior high schools throughout the year's contests. About 300 schools are registered for the five monthly contests.~~

~~The award winners for the first two contests were as follows:~~

~~Contest #1: (Senior Division/Junior Division)~~

~~Mr. Richard H. King~~
~~Essex Junction Ed. Ctr.~~
~~Essex Junction, VT 05452~~

~~Mr. John Putnam~~
~~Washington Irving Jr. H.S.~~
~~1792 Murray Blvd.~~
~~Colorado Springs, CO 80915~~

~~Contest #2: (Senior Division/Junior Division)~~

~~Mr. Henry Tomko~~
~~Upper Merion Area H.S.~~
~~435 Crossfield Rd.~~
~~King of Prussia, PA 19406~~

~~Mr. William Fitz-Gibbon~~
~~Reed Junior H.S.~~
~~4525 Irvine Avenue~~
~~North Hollywood, CA 91602~~

~~Thanks for printing the article about us in the October 1981 issue. It is only with the help of computer-related industry such as *The Computing Teacher* that ACSL has been able to grow and expand.~~

~~Sincerely,~~
~~Marc Brown~~
~~Box 2417A~~
~~Providence, RI 02906~~

END

ATTACHMENT D

Institutions Represented by Registrants

ABC Unified School District
Cerritos, CA

Arizona State University
Tempe, AZ

Beverly Vista School
Beverly Hills, CA

California State College
San Bernardino, CA

California State Polytechnic University
Pomona, CA

California State University
Fullerton, CA

Chaffey Joint Union High School District
Ontario, CA

Costa Mesa High School
Costa Mesa, CA

Fullerton College
Fullerton, CA

Humboldt State University
Arcata, CA

Long Beach Unified School District
Long Beach, CA

Los Angeles Unified School District
Los Angeles, CA

Loyola Marymount University
Los Angeles, CA

The Ontario Institute for Studies in Education
Toronto, Ontario, Canada

Pomona Unified School District
Pomona, CA

ATTACHMENT D (con't.)

San Bernardino County Schools Office
San Bernardino, CA

Santa Monica/Malibu Unified School District
Santa Monica, CA

Somerset High School
Bellflower, CA

University of California
Davis, CA

University of California
Los Angeles, CA

University of Southern California
Los Angeles, CA

'Promising' Computer Programs Developed for Writing Instruction

LOS ALAMITOS, CALIF.—A group of "promising" computer software programs was the focus of a two-day meeting this month on the use of computers in writing instruction sponsored by the Southwest Regional Laboratory (SWRL). Officials billed the gathering as "the first of its kind ever held."

In describing the programs, conference speakers also discussed with their audience, composed mostly of secondary- and postsecondary-level faculty members, the current status of the development of microcomputer software for teaching writing to students of all grade levels—from preschool through college.

Although the speakers agreed that the use of microcomputers is "just at the beginning stage" and that much of the software now available is "very poor," they noted that some existing programs offer "exciting options in the tough job of teaching writing."

Following is a brief description of the eight software programs based on the speakers' comments, particularly those of the keynote speaker, Robert Shostak, professor of English at Florida International University.

- Writer's Workbench is a creation of scientists at the Bell Laboratories in Murray Hill, N.J., and offers perhaps the most advanced editing system available today, according to Mr. Shostak. The 32-program system requires a minicomputer; it corrects spelling, punctuation, and grammar. It also analyzes style and provides feedback to the student on sentence length, clichés, wordiness, and jargon.

"The program literally suggests editorial changes to the writer," Mr. Shostak said. It searches a text for stylistic breaches and suggests alternatives. For example, it picks up the use of split infinitives or forced expressions . . . and offers specific alternatives to improve the text. In addition, it gives the writer the readability level of his writing sample, offers suggestions on sentence length and sentence types, and provides the percentage of passive verb phrases. "Writer's Workbench" has been completed, but it is yet to be released; it will operate on a Digital Equipment Company minicomputer.

- Story Maker was rated by Mr. Shostak as "exceptionally promising for teaching the first stage of the composing process—prewriting—in the elementary school." The program encourages children to concentrate on the whole text instead of emphasizing drills with letters, words, or phrases, he said. The child is guided to consider the logical flow of narrative and the role of examples in an explanation, and is engaged in a creative story-making exercise which involves the choice of options from already-written story segments. After all the decisions have been made, the child has produced a complete story which he or she can read and share with other students.

The child maintains control of the creative process while the computer handles the bookkeeping details, according to Mr. Shostak. Through simple commands, the computer presents structured options for the child, keeps track of the choices, and displays and prints the complete story when the activity is finished.

Since the program includes a printing capability, hard copy can be produced for further activities planned by the teacher.

"Story Maker" programming was developed by Andee Rubin of Bolt, Beranek, and Newman Inc., Boston. It operates on an Apple II microcomputer and will become available within a month. Price: $30 for two disks.

- The Burns Program for the prewriting stage was developed by Major Hugh Burns, a professor of English at the U.S. Air Force Academy, for his college-level students.

The program was said to provide substantial help to students in generating new ideas, facts, opinions, and arguments for the subjects they are going to write about.

It uses a set of questions based on Aristotle's "enthymemes" (syllogisms in which one premise is implicit) to engage the students in a Socratic dialogue that can last for 40 minutes. When students leave the computer lab, they will have more than 20 pages of this computer-assisted dialogue to help them in their writing project.

Mr. Shostak said the program is promising "because Major Burns's findings suggest that students can be encouraged to increase the number and sophistication of their ideas. . . . Any computer-assisted instruction which can improve students' skills of inquiry will be welcomed by teachers of composition." The software will be available shortly for microcomputers.

- Compupoem, for teaching the composing process, was developed by S. Stephen Marcus, assistant director of the South Coast Writing Project and professor of English at the University of California at Santa Barbara. The program asks students for choices, provides advice to encourage them to think about what they want to say, and even provides the opportunity to see instant reproductions of their poems in different structural formats.

Used by students from the fourth-grade to the college level, by graduate students, and by teachers, Compupoem stresses planning, coherence, structure, and revision. It also emphasizes basic parts of speech and provides advice on using nouns, verbs, adverbs, and adjectives. The program's disk works on an Apple II (48K) microcomputer and may be obtained for $15.95 from Mr. Marcus, English Department, University of California at Santa Barbara, Calif. 93106.

- The Electric Poet was developed by Edmund Skellings, director of the International Institute for Creative Communication at Florida International University. It "marries" technology and poetry to produce a poem that is viewed rather than read or heard. The poem may be seen in various colors, and it may even appear to move as it is presented on the screen, according to Mr. Shostak. He noted that "many possibilities exist for developing color-coded writing models which could be visually taken apart and put together again instantly by the computer."

This approach, he said, "offers a powerful tool for the teaching of writing." For more information on "Electric Poet" contact: Mr. Skellings, International Institute for Creative Communication, Florida International University, Miami, Fla.

- The Wisher Programs. Two programs for teaching the last stage of the writing process—rewriting and editing—have been developed by Robert Wisher of the Navy Personnel Research and Development Center in San Diego.

The first program leads students through a procedure for organizing preconstructed sentences into a meaningful paragraph. After the student has organized the paragraph, he can edit it in a variety of ways to clarify meaning and provide stylistic effects.

This is accomplished by a series of "prompts" that allow optional positioning of the topic sentence, placement of short sentences before longer ones, deletion of unimportant sentences, and the insertion of a single sentence written by the student.

The second program assists students in combining phrases into sentences. The student can see immediately how phrases can be combined to form clauses and how clauses can can be combined to form sentences. There is also an option built into the program to write a sentence in a particular style.

- R.S.V.P. (Response System with Variable Prescriptions), to assist students in the prewriting and editing process, has been developed by Kamala Anandam, a faculty member at Miami-Dade Community College, Miami.

Described by Mr. Shostak as "very sophisticated," the system allows teachers to evaluate and respond to each student's writing. In the first step of the process, the teacher reads the essays and places them in one of four levels—Deficient, Basic, Intermediate, and Advanced. In the second step is the teacher identifies specific problems to be pointed out to the students. In the third step, the teacher indicates on a computer card the kind of feedback the student is to receive.

The computer then provides a personal letter for each student. The feedback or critique is written to correspond with the student's writing-skill level, which was determined by the teacher in the first step. The critique consists of written prescriptions that reinforce what the student accomplished and suggest ways to avoid the same errors in future assignments.

In addition, R.S.V.P. generates individualized-study-exercise assignments, keeps a record of the student's errors on each assignment, and provides a status report for the teacher. Available now for larger computers, R.S.V.P. is expected to be available shortly for microcomputers.

- Minnesota Educational Computing Consortium (M.E.C.C.) is one of the largest sources of microcomputer software on language arts (and many other subjects). The state-supported organization sells its software disks in most states and in many foreign countries.

M.E.C.C. offers three microcomputer programs designed to help elementary-school teachers teach language arts. The first program permits teachers to enter lists of spelling words into the computer's program. These lists are used by the computer for programs entitled "Spell," which drills students on spelling; "Mix-up," which presents the words in mixed-up order; and "Word Find," which creates a puzzle for the teacher to duplicate.

The second program contains five lessons that both teach and require practice in the usage of the prefixes un-, re-, dis-, pre-, in-.

The third program offers drills on alphabet sequence and on the initial sounds of the word, and a concentration game to reinforce skills.

The M.E.C.C. language-arts library offers software for prekindergarten through higher education and operates on both Apple II and Atari 400 and 800 microcomputers. The cost: $10 per disk in Minnesota and $30 per disk outside Minnesota. The software may be obtained from M.E.C.C., 2520 Broadway Dr., St. Paul, Minn. 55113.

Software may also be ordered through two distributors that permit the return of software "for any reason, within 30 days" after it was ordered: K-12 MicroMedia, P.O. Box 17, Valley Cottage, N.Y. 10989 (280 programs from 30 producers) and Scholastic Inc., 904 Sylvan Ave., Englewood Cliffs, N.J. 07632 (more than 200 programs).

George Neill

ATTACHMENT E

ATTACHMENT F

Agenda

Thursday, April 22

8:30 Registration, coffee at SWRL

9:00 Welcome, Richard Schutz

9:15 General Session: "Computer-Assisted Composition Instruction: The State of the Art"

Robert Shostak

10:15 General Session: "Computer-Assisted Prewriting Activities"

Hugh Burns

11:15 Break

11:30 Demonstration Session I*

Michael Southwell

Stephen Marcus

12:45 Lunch at SWRL

2:00 Demonstration Session II* (see speakers above)

3:15 Break

3:30 General Session: "Evaluating Courseware"

Ann Lathrop

4:30 Adjournment

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*Participants were divided into two groups for demonstration sessions. Consequently, each demonstration was presented twice.

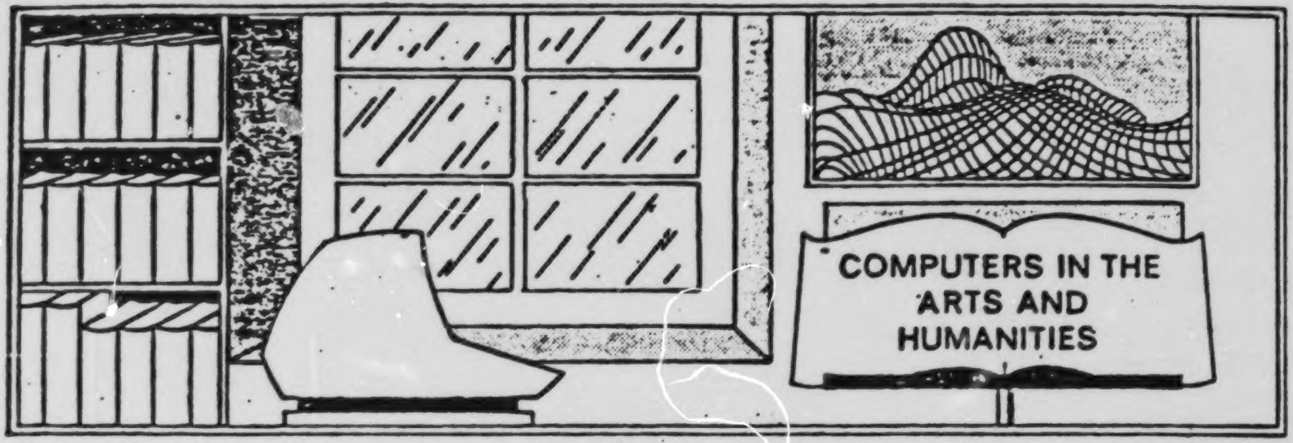
Agenda (Continued)

Friday, April 23

9:00	Coffee, rolls at SWRL	
9:30	General Session:	"Computers and the Composing Process"
		Earl Woodruff
10:30	Break	
10:45	Demonstration Session III*	
		Owen & Irene Thomas
		Shirley Keran
12:00	Lunch at SWRL	
1:30	Demonstration Session IV* (see speakers above)	
2:45	Break	
3:00	General Session:	Reactor's Remarks
		Alfred Bork
3:30	Adjournment	

---

*Participants were divided into two groups for demonstration sessions. Consequently, each demonstration was presented twice.


COMPUTERS IN THE ARTS AND HUMANITIES

Beverly J. Jones
Editor

Compupoem: CAI for Writing and Studying Poetry

by
Stephen Marcus, Ph.D.
Assistant Director, South Coast Writing Project
Department of English
University of California
Santa Barbara, CA 93106

Background

The South Coast Writing Project (SCWriP) is an affiliate of the National Writing Project Network, some 80 projects which are based on the Berkeley/Bay Area Writing Project. In addition to SCWriP's core programs for inservice trianing of writing teachers (K-college), it supports a variety of additional programs designed to promote writing as an intrinsically rewarding activity. There are special programs for senior citizens, talented young writers and women (as a self-identified interest group). All these programs focus on writing as a *process*, rather than as a product.

Aside from my general involvement in all SCWriP programs, I have been particularly interested in computer assistance in the various stages of the composing process. Fortunately, SCWriP has close working relationships with the UCSB Microcomputer Systems Laboratory. The facilities and personnel of the Micro Lab have been instrumental in SCWriP's involvement with campus-based programs involving computer-assisted writing instruction and teacher training.

The Composing Process

The act of writing can serve two purposes. First, it can serve to *record* what one knows. In this regard, it is most familiar in the schools as a means for documenting students' acquisition of knowledge in the form of essay tests, term papers, etc. A very different conception of writing, however, is that it is a means for *discovering* what it is one may come to understand. In this sense, writing is a learning tool, and it can be used as a formative instrument in any discipline to help learn better what the specific curriculum mandates.

Whether in the service of recording or discovery, the composing process can be usefully divided into three stages: pre-writing (P), writing (W), and re-writing (R). Pre-writing includes thinking about the topic, making notes, false starts, early drafts, talking ideas over with others and using idea-generating strategies (e.g., free-writing, clustering, brainstorming), etc. The *writing* stage consists of putting down the "final" version of the piece. At this point, the writer is fairly certain that s/he has "gotten it." *Re-writing* includes re-working the piece after some perspective has been attained. It also includes editing and proofreading. It has been noted that professional writers probably spend 85% of their time pre-writing, 1% writing and 14% re-writing. Many "writer's blocks" disappear when people stop trying to edit a passage they haven't even pre-written yet.

The P-W-R process is, of course, not simply a sequence of these stages. It is a recursive process. The

What is a poet? Having used *Compupoem*, are you now a poet (not necessarily a *good* poet, but a poet)? How do you know? What does a set of words need, how does it need to have been produced, in order for it to be considered poetry?" These questions are part of the stock-in-trade of any English teacher. They were given new power in the context of students' personal involvement in creating "poems" which were challenged as such by their peers. Class evaluations of such discussions suggest that they were valuable in generating new and broader insights into the creative process.

> ***"... one of the 'rules of the game' was that if they didn't value their work enough to write it down, it would disappear. They would lose the chance to reconsider their words. It thus provided a new kind of object-lesson in valuing themselves."***

Another interesting aspect of people's approach to *Compupoem* relates, I believe, to their differing cognitive styles. Some students built up their poems part by part (literally, part of speech) using inductive, detail-oriented, perhaps "left-brained" strategies. In the words of one student, she was "amazed at how the words that seemed so separate fit together so well." Other students began with an overall, intuitive, visual, perhaps "right-brained" sense of the whole of their conception and then filled in the missing parts (of speech): "I tried to visualize what the eventual outcome of the poem would be and to think of words or phrases that would make the poem more interesting" or "When I chose my words . . . the thought was not particularly well-developed. It was part of an image in my mind."

As students grew accustomed to the technology, they more often than not let their own styles determine their approach. They were also more able to freely revise the form and content when they recorded their work.

Conclusion

Students have reported that *Compupoem* elicited concerns for planning ahead, unity and coherence. Many enjoyed being "quizzed" on parts of speech in a non-judgmental, puzzle-like setting. And there was, of course, that unique quality of a computer that seemed to capture the attention of non-writers and transform them into writers. For my own part, developing *Compupoem* was the first real step in acquiring my own computer literacy. Taking a programming paradigm* and developing it into an instructional activity gave me first-hand experience with the technology which will have such significant impact on the teaching of writing (and reading).

Aside from all that, though, I have greatly enjoyed writing poems, and I have had a wonderful time watching students, teachers, friends and relatives play with computers and poetry at the same time. **END■**

*I first came across this in Dwyer and Critchfield's *BASIC and the Personal Computer* (Addison-Wesley). Just recently I discovered Ellen Nold's "Fear and Trembling: The Humanist Approaches the Computer" (*College Composition and Communication*, October 1975).

Interactive Poetry Writing With Computers

by

Stephen Marcus, Ph.D.
Assistant Director, South Coast Writing Project
University of California, Santa Barbara 93106

Background

The South Coast Writing Project (SCWriP) is an affiliate of the National Writing Project Network, some 70 projects which are based on the Berkeley/Bay Area Writing Project. In addition to SCWriP's core programs for inservice training of writing teachers (K-college), it supports a variety of additional programs designed to promote writing as an intrinsically rewarding activity. All these programs focus on writing as a process, rather than as a product.

Aside from my general invlovement in all of SCWriP's programs, I have been particularly interested in computer assistance in the various stages of the composing process. Fortunately, SCWriP has close working relationships with the UCSB Microcomputer Lab. The facilities and personnel of the Micro Lab have been instrumental in SCWriP's involvement with campus-based programs involving computer-assisted writing instruction and teacher training. These activities include evaluating skills and attitudes of college students working with word processors, relative to individual differences in such variables as locus of control and cognitive style. This work has proceeded in collaboration with Steve Miko, Professor of English, and Mark Ferrer, Director of the Program of Intensive English.

The Composing Process

A common practice is to consider the composing process as consisting of three stages: pre-writing (P), writing (W), and re-writing (R). Pre-writing includes thinking about the topic, making notes, false starts, and early drafts, talking ideas over with others, generating ideas through brainstorming, free-writing, clustering, etc. The writing stage consists of putting down the "final" version of the piece. At this point, the writer is fairly certain that he or she has successfully "gotten it." Re-writing includes re-working the piece after some perspective has been attained. It also includes editing and proofreading. It has been noted that professional writers probably spend 85% of their time pre-writing, 1% writing, and 14% re-writing. Many "writer's blocks" disappear when people stop trying to edit a passage they haven't even pre-written yet.

The P-W-R process is, of course, not simply a sequence of these stages. It is a recursive process. The writer is involved in different stages depending on which portion of the total piece is being worked on. A final paragraph may have been carefully re-written before the introductory paragraph has been pre-written.

Compupoem

I have been spending part of my time developing a language arts game, called Compupoem, which gives students an opportunity to use a computer for a writing task which involves all the stages of the composing process while promoting a certain degree of computer literacy in settings (i.e., English classes) which lag somewhat behind in their utilization of this important new resource.

Compupoem is a writing game which prompts the user for different parts of speech and formats the words in a haiku-like poetic structure. The writer may select from 14 different kinds of advice on such things as choosing adverbs, prepositional phrases, nouns, etc., and on zen and the art of computer poetry. Students may also see their poems instantly re-written in different formats in order to examine the relationship between form and impact. Compupoem is quite different from programs which generate random sequences of poetic phrases; instead, it elicits the user's knowledge and imagination in a more active involvement in the writing.The process is also different in important ways from "fill in the blanks" activities like Mad-Libs, in which the user's words are inserted into a pre-determined template. Compupoem requires the student to supply both the parts and the overall conception of the whole. In addition, while most word games and drill-and-practice activities are won by the user's coming up with correct answers, Compupoem encourages the attitude that "winning" results from producing interesting answers.

Students report that Compupoem encourages concerns for planning ahead, unity, and coherence. Many enjoy being quizzed on parts of speech in a non-judgmental , puzzle-like setting. Classroom discussions have raised questions about the definitions of authorship and of creative writing. In addition, Compupoem's heuristic structure helped make explicit students' different problem-solving strategies. For example, some students built their poems up part-by-part (literally, part of speech) using inductive, detail-oriented, perhaps "left-hemisphere" strategies. Others began with an overall, intuitive, visual, perhaps "right-hemisphere" sense of the whole of their conception and then filled in the missing parts (of speech). The English Journal (Feb. '82) and The Computing Teacher (March '82) have published descriptions of Compupoem's early development and later use. along

Working to develop Compupoem has been fascinating for me. For one thing, I've gotten first-hand experience with some of the current dimensions of information technology which I think will have an important impact on the teaching of writing and reading. Aside from all that, though, I've greatly enjoyed using Compupoem to write poems, and I've had a wonderful time watching students, teachers, friends, and relatives play with computers and poetry at the same time. Using Compupoem at Young Writers Conferences (grades 4-12) and with college students has been as exciting for me as for the students. I've provided some sample poems below; the authors range from high school student to university professor.

Cathi's Poem

The sonata for eyes
    magenta, secretive
        side-stepped through their dreams
            stealthily, with sorrow.

Paul's Poem

The riveter
Brawny, sweatcaked at Miller Time
Carefully slouches
Bethlehembound.

Sheridan's Poem

The words
   masterful, serving
for inspiration
   gently, insistently
solace.

Harold's Poem

The reptilian brain
   sweet, juicy
in the nick of time's swamp
gracelessly
beckons.

Diane's Poem

Love
   tender, life-giving
hidden from sight
   patiently, forever
waiting.

Marla's Poem

The tree house
   full of childhood memories
suspended on the lonely oak tree
   softly, in a whisper
swaying.

Summary

Computer-assisted writing instruction, in addition to providing drill and testing procedures and games, can offer methods for engaging in the composing process itself: pre-writing, writing, and re-writing. Computers can allow students to create, store, and revise their writing, allow easy access to each other's work for appreciation and editing, and allow teachers to examine the various stages of the composing process without taking the work out of the students' hands. In addition, an activity like Compupoem helps people experiment quickly and effectively with various aspects of language (like image-making and sentence structure) and at the same time have fun as they develop their computer literacy.

ATTACHMENT H

-LATHROP-

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san mateo county office of education

EDUCATIONAL SOFTWARE EVALUATION - GUIDELINES & CHECKLISTS

Courseware Review and Rating Form

Dr. Dan Isaacson developed this two page form, which was originally published in the Dec79/Jan80 issue of The Computing Teacher. It may be reproduced for use in schools and is available from:

The Computing Teacher
Dept. of Computer & Information Science
University of Oregon
Eugene, OR 97403

or Ann Lathrop
Library Coordinator
San Mateo County Office
of Education

The Evaluator's Guide for Microcomputer-Based Instructional Packages

Published by: Computer Technology Program
Northwest Regional Educational Laboratory
300 S. W. 6th Avenue, Portland, OR 97204

MicroSIFT has developed a comprehensive evaluation document designed to establish a model of excellence in educational courseware. The guidelines and forms are more complex than others listed here, but the user who studies them carefully will learn a great deal about evaluation. Price has not yet been established.

Guidelines for Evaluating Computerized Instructional Materials

Published by: National Council of Teachers of Mathematics
1906 Association Dr., Reston, VA 22091
$3.75

This is a very usable booklet, especially for the novice. The evaluation criteria are well developed, with clear explanations and examples, and the evaluation forms are both simple and easy to complete. Highly recommended.

SOFTWARE DISTRIBUTORS OFFER 30-DAY RETURN POLICY

I have recently received three new catalogs of microcomputer software, all featuring what appears to be a very liberal ordering policy. Each distributor requires an official purchase order or prepayment for each order, but software MAY BE RETURNED FOR ANY REASON WITHIN 30 DAYS. Further, customers are invited to comment on the software that they are returning, in an effort to improve the selection offered. The only requirement is that software packages be returned in resaleable condition.

K-12 MicroMedia P.O. Box 17 Valley Cottage, N.Y. 10989 (914) 358-2582 Alan Zoldan, Associate Publisher	Over 250 programs from 50 producers. This is the only one of the three distributors that identifies the publisher of each software package, a very valuable extra service.
Opportunities for Learning, Inc. 8950 Lurline Avenue Chatsworth, CA 91311 (213) 341-2535 Kevin Radke, Manager of Computer Dept.	Approximately 300 programs from 50 producers.
Scholastic, Inc. 904 Sylvan Avenue Englewood Cliffs, NJ 07632 (800) 631-1586 Bill Kernahan, Computer Consultant	Over 200 programs, with good descriptive annotations, and excerpts from published reviews (when available). This is the only one of the three catalogs to include programs for the Texas Instruments microcomputer.

I talked with each of the three persons listed as contacts, and each assured me that his firm is interested in providing carefully selected, quality software for educators. All three catalogs offer programs for the Apple, Atari, Pet and TRS-80, grades K-12. This is the type of ordering policy we have been requesting, with an opportunity to return programs that are not suitable in our own schools. Please write for the FREE catalogs and try their materials.

These companies offer a fair preview and return policy, the type of policy we have been seeking. Let's support their efforts by buying software from them. We all have an obligation to honor the copyright restrictions imposed by law and not make illegal copies of the programs, nor should we abuse the preview/return policy by ordering software we really have no intention of purchasing.

I'll appreciate hearing from you about the service you receive, good or bad.

Please send feedback to: Ann Lathrop
San Mateo County Office of Education
333 Main Street
Redwood City, CA 94063

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Educational Software Vendors

ACORN Software Products, Inc.
634 N. Carolina Ave., S.E.
Washington, D.C. 20003
202/544-4259

Foreign language programs for the TRS-80 Model I and Model III computers.

Activity Resources Inc.
P.O. Box 4875
Hayward, CA 94540
415/782-1300

Thirty-six programs for instruction and enrichment in basic math, Grades 4-6. For the TRS-80 and Apple II.

Addison-Wesley Publishing Company
2725 Sand Hill Rd.
Menlo Park, CA 94025
415/854-0300

Computer math games for Grades 1-9 and a computer graphing experiments package for high school students will be available this August. Both for the Apple II.

Apple-Cations
21650 W. Eleven Mile Rd.
Suite 103
Southfield, MI 48076
313/354-2559

English and math games for primary school children; study quizzes for Grades 4 through college. All for Apple.

Apple Computer Inc.
10260 Bandley Drive
Cupertino, CA 94017
408/996-1010

Elementary-level programs in math; elementary- and secondary-level tutorials on programming; an author language called *Shell Games* and the simulation game *Lemonade.*

Atari, Inc.
[illegible]72 Borregas Ave.
Sunnyvale, CA 94086
408/745-5069

Elementary, secondary and college level programs in history, sociology, physics, algebra, spelling, economics and other subjects.

28/CCN

7-8/81

Avant-Garde Creations
P.O. Box 30161
Eugene, OR 97403
503/345-3043

Complete CAI packages in mathematics, physics, chemistry, biology, English and German available for the Apple II.

Basics and Beyond Inc.
P.O. Box 10
Amawalk, NY 10501
914/962-2355

Math, spelling, geography, vocabulary and game programs for the TRS-80 Level II.

Bell & Howell
7100 N. McCormick Rd.
Chicago, IL 60645
312/262-1600

Genis I and PASS, two authoring languages.

Bluebird's Computer Software
2267 23rd St.
Wyandotte, MI 48192
313/285-4455

Typing programs, math/statistical packages and games for the TRS-80.

Borg-Warner Educational Systems
600 W. University Drive
Arlington Heights, IL 60004
800/323-7577
800/942-6995 (Illinois)

Publishes *Critical Reading,* an eight-disk computer-managed instruction system.

The Bottom Shelf
751 Dekalb Industrial Way
Atlanta, GA 30033
404/296-2003

A library of 100 programs for the TRS-80 sold as a package. Some are educational.

Brain Box
601 W. 26th St.
New York, NY 10003
212/989-3573

Fourth-grade through high-school programs in reading, English, social studies and American history for TRS-80 and Apple.

California Software
P.O. Box 275
El Cerrito, CA 94530
415/527-8717

Programs for teaching COBOL and ALGOL on the high school level. For any CP/M-based machine.

Charles Mann & Associates
55722 Santa Fe Trail
Yucca Valley, CA 92284
714/365-9718

Features management programs—scheduling, record keeping, grades, budgeting—as well as instructional programs about computers and programming for the Apple, Texas Instruments and TRS-80 computers.

Comm*Data Systems
P.O. Box 325
Milford, MI 48042
313/685-0113

Produces a once-a-month PET cassette with four elementary-level programs in the areas of math, geometry, English, logic and reading.

COMPress
A Division of Science Books International, Inc.
P.O. Box 102
Wentworth, NH 03282
603/764-5831

Problem solving and laboratory simulation programs in subjects such as energy, genetics, statistics, chemistry and evolution. High school and college level. For Apple II and Bell & Howell.

Compumax, Inc.
P.O. Box 1139
Palo Alto, CA 94301
415/321-2881

Currently has a lesson-writing system for the Atari 800. An Apple II version is forthcoming.

Computer Curriculum Corporation
P.O. Box 10080
Palo Alto, CA 94303
415/494-8450

Turnkey system in reading, language arts, math in all grade levels.

Computer Information Exchange
P.O. Box 159
San Luis Rey, CA 92068
714/757-4849

Upper elementary, high school and college programs in many subjects for the TRS-80 microcomputer.

Control Data Corporation
8100 34th Ave. South
P.O. Box O
Minneapolis, MN 55440
612/853-4541

PLATO time-sharing system run on CDC terminals.

Cook's Computer Company
1905 Bailey Drive
Marshalltown, IA 50158

Apple II programs in math, letter and number recognition for young children, art education, typing and spelling.

CourseWare Magazine
4919 North Millbrook #222
Fresno, CA 93726

A 5-times a year magazine of educational software on cassette. PET, Apple and TRS-80 versions.

Creative Computing (Sensational Software)
P.O. Box 1139
Morristown, NJ 07960
800/631-8112

Forty-seven software packages, including the en-

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TEACHING TOOLS™ programs are designed for elementary and special education, and for home use. Our programs are developed by educational psychologists and extensively tested in classrooms.

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SES Computing Inc.
465 King Street, East
Toronto, Ontario M5A-1L6
(416) 366-0226

tire line from MECC and the Huntington Computer Project. For Apple, Atari and TRS-80 microcomputers.

Duxbury Systems, Inc.
86 Main St.
Maynard, MA 01754
617/897-8207

Micro Braille System. Translates normal print text into contracted (Grade II) braille. Software is sold along with appropriate hardware.

DYNACOMP, Inc.
1427 Monroe Ave.
Rochester, NY 14618
716/442-8960

Two programs for young children: *Teacher's PET* for counting, arithmetic and word-recognition, available for TRS-80, Apple, Atari, PET, Northstar and CP/M-based systems; *Hodge Podge*, hit any key for an "educational happening" on the screen. Apple only.

Education Programs
Disney Electronics
6153 Fairmont Ave.
San Diego, CA 92120
714/281-0285

Preschool alphabet drill; reading, language arts and math, Grades K-8. TRS-80; soon to be available for Apple.

Educational Activities, Inc.
1937 Grand Ave.
Baldwin, NY 11510
800/645-3739

Reading, spelling, language arts, classroom management and mathematics programs for the PET, TRS-80 Level II and Apple II Plus.

Educational Courseware
3 Nappa Lane
Les Port, CT 06880
203/227-1438

Apple Basic Tutor—tutorial disks in biology, world history, astronomy, physics, population studies and test forms for junior and senior high and college students.

Educational Services Management Corporation
P.O. Box 12599
Research Triangle Park, NC 27709
919/781-1500

Administrative and special-purpose software includes *Instruct II*, a computer-managed instruction system for the Apple. Will contract to develop software for individual client needs and machines.

Educational Software Midwest
414 Rosemere Lane
Maquoketa, IA 52060
319/652-2334

C-BITS, Computer-Based Individualized Testing System, allows teachers to construct multiple-choice, true-false and fill-in or matching tests. For Apple II and Bell & Howell computers.

Educational Software Professionals, Ltd.
38437 Grand River
Farmington Hills, MI 48018
313/477-4470

Grammar drills, retailing math, educational charades, chemistry and test-writing programs for the Apple II.

Edu-Soft Steketee Educational Software
4639 Spruce St.
Philadelphia, PA 19139
215/747-1284

Math programs for the Apple II and TRS-80.

Edutek Corp.
P.O. Box 11354
Palo Alto, CA 94306
415/325-9965

Reading and math game-oriented drills for preschool and elementary grades. For the Apple II computer.

Edu-Ware Services, Inc.
22222 Sherman Way
Suite 102
Canoga Park, CA 91303
213/346-6783

Software for the Apple II and Apple II Plus includes reading, math and programs that test eye-hand coordination, among others.

Entelek
P.O. Box 1303
Portsmouth, NH 03801
603/436-0439

Over 100 computer books and programs for Apple, TRS-80, PET and DEC computers. Math, science, graphics and computer language.

Gentech Corporation
4101 N. St. Joseph Ave.
Evansville, IN 47712
812/423-4200

Sells an interactive video system that includes both hardware and educational software.

Hartley Software
P.O. Box 431
Dimondale, MI 48821
616/942-8987

K-8 reading, language arts and math programs for the Apple II microcomputer.

Hayden Book Company, Inc.
50 Essex St.
Rochelle Park, NJ 07662
201/843-0550

Educational software in math.

High Technology Software Products Inc.
P.O. Box 14665
8001 N. Classen Blvd
Oklahoma City, OK 73113
405/840-9900

Administrative packages and chemistry lab simulations for the Apple.

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DATELINE: Herkimer, New York

As surely as the earth revolves around the sun, computer programs offered through the Herkimer BOCES revolve around the planetarium. Gifted and talented fourth, fifth and sixth graders not only learn BASIC programming, but also experience a simulated flight to Mars.

In "Project Pegasus: Men to Mars," the young astronauts begin preparing for their trip by studying maps of Mars and viewing slides. By the time they man their model space shuttles (built out of wood and installed in the planetarium), they've practiced take-offs and landings with simulation programs on their PET computers. The simulations are realistic, stresses Planetarium Director Everett Q. Carr: the children must do everything right or they crash.

On the day of the flight, the children divide into two flight crews and a ground crew, the PET computers — mounted in the space shuttles and at mission control center their only means of communication. The planetarium's special effects equipment provides the appropriate atmospherics as the studonauts launch into space.

When these space pioneers land, they'll be kept plenty busy. Director Carr and his wife, Claire J. Carr, are working on the second part of this odyssey: "Mars: 2014 A.D. Space Colonies." Students will colonize and explore the planet, searching for the natural resources growing scarce on Earth.

Most of us aren't fortunate enough to list planetariums among our instructional resources, but we can always wish for one on a star. And if the wish comes true—or even if it doesn't—the lesson plans for "Project Pegasus" ($7.95), plus the take-off and landing simulations ($15.95 each), are available through The Windelott Company, Drawer P, West Winfield, NY 13491.

Houghton Mifflin Co.
One Beacon St.
Boston, MA 02107
617/725-5000

The Answer, a turnkey hardware/software instructional management system. (See also, Time Share Corp.)

Information Unlimited Software, Inc.
281 Arlington Ave.
Berkeley, CA 94707
415/525-9452

Word processing, data management, mailing programs and *Tellstar*, an educational astronomy program. All for the Apple computer.

Instant Software
Peterborough, NH 03458
603/924-7296

Apple elementary math materials.

Instructional Development Systems
29 Virginia Beach Blvd.
Virginia Beach, CA 23452
804/340-1977

Multigrade AIDS software for the Apple.

J.L. Hammett Company, Inc.
Hammett Place
P.O. Box 545
Braintree, MA 02184
617/848-1000

All subject areas, K-12, for the TRS-80, Apple and PET microcomputers.

K-12 MicroMedia
P.O. Box 17
Valley Cottage, NY 10989
914/358-2582

Programs for the PET, Atari, Apple and TRS-80 (K-12) in math, language arts, reading, science, computer literacy, social studies and early childhood (from many software producers).

Krell Software
21 Milbrook Drive
Stony Brook, NY 11790
516/751-5139

SAT preparation programs for the TRS-80, PET and Apple computers.

Learning Tools Inc.
4 Washburn Place
Brookline, MA 02146
617/566-7585

Management systems for general and special education—a curriculum management system, a teacher planning system and an administrative planning system. Available for Apple, TRS-80, North Star, Commodore, Texas Instruments, Zenith and other computers

Level IV Products Inc.
32461 School Craft
Livonia, MI 48150
313/525-6200

Typing, math, English; all grade levels. For Radio Shack TRS-80.

McGraw-Hill
1221 Ave. of the Americas
New York, NY 10020
212/997-6194

Two McGraw Hill divisions are developing software. The Greg Division has a computer literacy program for the Apple II that teaches problem solving with computers using the Pascal language; Webster Division is developing three packages for the TRS-80: the *Search Series* of programs in geology, history and civics for Grades 4-6, and *Introduction to Microcomputers* and a math skills package for Grades 4-8.

MECC Publications
2520 Broadway Drive
St. Paul, MN 55113
612/376-1118

Math, language arts, social studies and science for the Apple. All grade levels.

Med Systems Software
P.O. Box 2674
Chapel Hill, NC 27514
919/942-7949

Mathematical and money skills tutoring games for grade school children for the TRS-80.

MicroGnome
5843 Montgomery Rd.
Elkridge, MD 21227
301/796-2456

CAI authoring system for the TRS-80 that allows teachers without programming experience to create their own software. Also, *Mathematics in Energy* for Grades 8-9.

Micro Learningware
P.O. Box 2134
N. Mankato, MN 56001
507/625-2205

Over 80 programs for the TRS-80, Apple and PET computers. Grades 5-12 in math, spelling, history, science, business and geology.

Microphys Programs
2048 Ford St.
Brooklyn, NY 11229
212/646-0140

Administrative packages and over 180 programs in physics, chemistry, calculus, mathematics, vocabulary and spelling for the PET and Apple.

Microsoft Consumer Products
400 108th Ave., N.E.
Bellevue, WA 98004
206/454-1315

Educational software for the Apple and TRS-80. Two products, *Typing Tutor* and *mu-Math*, for Grade 9 through college.

Milliken Publishing Co.
Computer Department
1100 Research Blvd.
St. Louis, MO 63132
314/991-4220

Math Sequences Package and a new language arts series (available September 1, 1981) for the Apple. All grade levels.

Milton-Bradley Co.
Shaker Rd.
E. Longmeadow, MA 01028
413/525-6411

Math and language arts programs for the middle elementary grades for use with Apple microcomputer; available late Fall 1981.

Monument Computer Service
Village Data Center
P.O. Box 603
Joshua Tree, CA 92252
800/854-0561
800/432-7257, ext. 802 (California)

Complete administrative package for high school and junior high. Apple.

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MUSE Software
330 N. Charles St.
Baltimore, MD 21201
301/659-7212

Elementary math. Appilot II courseware development system. Drawing, speech processing, games with educational potential in higher grades—all for Apple.

National Software Marketing
4701 McKinley St.
Hollywood, FL 33021
305/625-6062

Integrated accounting package for college accounting and computer courses for the TRS-80 Model I and Model II computers.

Personal Software
1330 Bordeaux
Sunnyvale, CA 94086
408/745-7841

Visicalc, an electronic accounting worksheet with educational applications for the Apple, TRS-80 and Atari.

Powersoft
P.O. Box 157
Pitman, NJ 08071
609/589-5500

Engineering, math and statistical software. For secondary and college levels. For Apple.

Prescription Learning
1301 S. Wabash Ave.
Chicago, IL 60605
312/922-0579

Elementary reading and math lab for remedial students. Available only as a total system. For Commodore PET.

Program Design, Inc. (PDI)
11 Idar Court
Greenwich, CT 06830
203/661-8799

Programs for TRS-80, PET, Apple II and Atari; primarily language arts, but also programming and math.

Programma International
2908 N. Naomi St.
Burbank, CA 91504
213/954-0240

Currently produces five educational programs: two astronomy programs for the Apple, a spelling drill for all ages and a function plotting mathematics program, also both for Apple, and an advanced, computer algebra program for the Apple, TRS-80 and PET microcomputers.

Programs for Learning
P.O. Box 954
New Milford, CT 06776
203/355-3452

Chemistry programs for high school and first and second years of college.

Quality Education Design
P.O. Box 12486
Portland, OR 97212

Upper-elementary and junior high math programs for Apple and TRS-80.

Radio Shack Education Division
1600 One Tandy Center
Fort Worth, TX 76102
817/390-3832

Math programs, elementary through secondary level. Language arts series for pre-school and early elementary that focuses on keyboard familiarization. Three authoring systems.

Random House
High School Division
2970 Brandywine Rd.
Suite 201
Atlanta, GA 30341

Math, reading, language arts and management systems for TRS-80 and Apple II. All grades.

Right On Programs
P.O. Box 977
Huntington, NY 11743

Math, social studies and science programs for elementary level. An elementary library program. Also junior high language arts. For PET, TRS-80 and Apple.

Science Research Associates
155 North Wacker Drive
Chicago, IL 60606
800/621-0664
312/984-2000 (Illinois)

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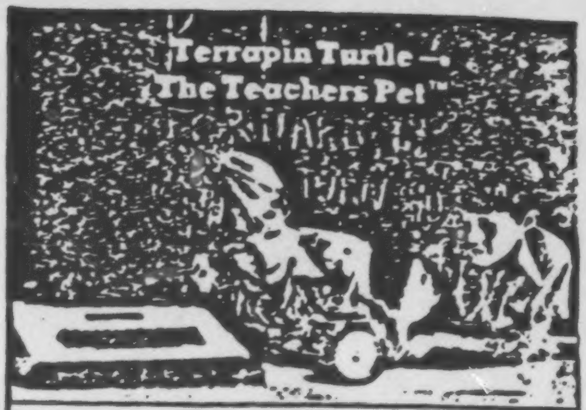
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	LA34 DECwriter IV Forms Ctrl	1,095	105	58	40
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	VT100 CRT DECscope	1,595	153	85	58
	VT132 CRT DECscope	1,995	190	106	72
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	TI Insight 10 Terminal	945	90	53	34
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	TI787 Portable KSR 120 CPS	2,845	273	152	102
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Math programs and games for Atari and Apple computers.

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Research Triangle Park, NC 27709
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Educational software for the PET in addition, subtraction, spelling, matching games, and letters and numbers programs for young children.

T.H.E.S.I.S.
P.O. Box 147
Garden City, MI 48135
313/595-4722

Word games, math practice, instructional games for Apple II, Atari.

3 R Software
P.O. Box 3115
Jamaica, NY 11431

An elementary and middle school language arts series (198 lessons) for TRS-80.

Time Share Corp.
Hanover, NH 03755
603/448-3838

Reading, math, language arts curriculum and management systems for elementary and middle grades. A guidance information system. (See also Houghton Mifflin Co.)

Transnet Corporation
1945 Route 22
Union, NJ 07083
201/688-7800

Sells Apple computers along with packaged programs.

TYC Software
40 Stuyvesant Manor
Genesco, NY 14454
716/243-3005

Spelling for elementary school, earth science for junior and senior high; test writing and management system for teachers. All TRS-80 Level II (cassettes only).

Tycom Associates
63 Velma Ave.
Pittsfield, MA 01201

Algebra programs for Commodore PET/CBM computers.

Unicom
297 Elmwood Ave.
Providence, RI 02907
401/467-5600

Language/reading development program, K-college.

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Microcomputer Software for Instructional Use Where Are the Critical Reviews?

by
Ann Lathrop

Editor's Note: Ann Lathrop is Library Coordinator for the San Mateo County Office of Education in Redwood City, California. Her duties include supervision of the microcomputer center used for the SOFTSWAP effort of Computer-Using Educators. This article gives Ann's findings as of November 4, 1981. Please note that she asks your help in keeping this list current and encourages new or revised information for a later update. Please send any information to her c/o TCT.

Several hundred publishers, from cottage industries to textbook giants, are currently offering their software for sale to educators. The catalog of one large distributor lists the titles and descriptions of over 1,000 programs from 48 publishers. Yet this catalog does NOT include any of the software being produced by the major textbook publishers or by several of the larger educational software publishers that market their own products. It seems reasonable to estimate that over 2,000 separate programs are being advertised as instructional software for use in our schools.

How does the educator select appropriate software? Many publishers refuse to send "on approval" orders or to provide preview copies. Some firms have sales representatives to call on prospective customers, but the small buyer or the teacher in a remote area will probably have difficulty obtaining such service. Unless reliable, *critical* reviews can be located, the user is often placed in the unfortunate position of having to order expensive software based only on the description in the publisher's catalog or on an announcement-like, noncritical review in a journal of personal or educational computing.

The established reviewing media in the field of library books, audiovisual materials and textbooks do not yet have a counterpart in instructional computing. A few journals are beginning to publish occasional critical evaluations of a small portion of the available software. Several new journals are being established which will be devoted entirely to software reviews. Yet it is reasonable to estimate that less than 5% of the educational programs being marketed today have been critically evaluated in print.

Journal articles and "Letters to the Editor" columns regularly bemoan the lack of really good instructional software. It is obvious that much of the software being purchased is of poor quality, at least in the opinion of the users who are writing the articles and letters. The need to identify that which is good, and to warn buyers against programs which are mediocre or poor, is crucial.

This survey of the field of instructional software evaluation seeks to identify publishers of software reviews and to describe the type of review offered by each. Reviews include software for the Apple, Pet, TRS-80 and Atari unless otherwise noted. A supplement and update will be printed later in the year and readers are invited to submit information on other sources of critical reviews, especially those journals published for specific microcomputer systems. Please send all information, using the same format as that in the entries below, to the author c/o *The Computing Teacher*.

REVIEW JOURNALS

(addresses at end of article)

Dvorak's Software Review

Type of review: brief descriptions with some evaluation

Reviewer: editor

Average number of reviews per issue: 2 to 5

Average length of review: 1/4 page

Comments: NORTHSTAR software only. Packages reviewed may be ordered from the editor/publisher.

The Journal of Courseware Review

Type of review: in-depth critical evaluations with complete descriptions of each program and its potential for effective classroom use

Reviewers: experienced educators in the field (reviews are signed)

Average number of reviews per issue: 21 in this first issue

Average length of review: 2 to 4 pages

Comments: All of the reviews in this issue are for APPLE software, although some of the packages are also available for other systems. Issue #2, to be published early in 1982, will also be entirely APPLE, and plans to review software for other micros in future issues are indefinite. This journal is a model of excellence in software reviewing. Of special interest are the photographs of actual screens from each program.

MicroSIFT

Type of review: critical analysis of software that has been field-tested by several teachers, with summary

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descriptive essays and evaluations

Reviewers: experienced educators in the field

Average number of reviews per issue: 12 in the first issue

Average length of reviews: ½ page

Comments: Publication of these first MicroSIFT reviews marks the completion of the first stage of a federally funded project to develop and validate an evaluation model designed to identify excellence in educational software.

Pipeline

Type of review: description of new packages available from Conduit, with some critical evaluation

Reviewers: staff

Average number of reviews per issue: 8

Average length of reviews: 1 or 2 pages

Comments: Primarily college level packages, but frequently useful in high school.

Purser's Magazine

Type of review: descriptive and critical evaluation, more for the home than specifically for education

Reviewer: Robert Purser, editor, with occasional contributions from readers

Average number of reviews per issue: 12

Average length of review: 1/4 page

Comments: Currently reviewing only Apple, Atari and TRS-80 software, with issues being published irregularly. Fall 1981 issue is entirely Atari and features readers' comments on programs that they do or don't like.

School Microware Reviews

Type of review: description, critical evaluation, rating scale (1 to 10)

Reviewers: primarily staff, with occasional reviews by 8 volunteer educators (only reviews by volunteers are signed)

Average number of reviews per issue: 50 in this first edition

Average length of review: 1 page

Comments: Most reviews are rated in the 6 to 8 range, with no ratings below 5 despite the fact that some of the descriptions are quite negative. Reviews are quite uneven in quality but provide a great deal of information on the programs included. Apple, Pet & TRS-80.

Software Review

(New journal not available for review)

EDUCATIONAL COMPUTING JOURNALS

Classroom Computer News

Type of review: brief description

Reviewers: staff and experienced educators

Comments: Plan to expand review coverage in future issues.

Educational Computer

Type of review: descriptive essay, with critical analysis of objectives, content and technical quality

Reviewers: educators (reviews are signed)

Average number of reviews per issue: 1

Average length of review: 2 pages

Comments: This is a new journal and Issue #3 is the first to offer a review. Hopefully, future issues will continue the standard established here of thorough, critical evaluation and also increase the number of reviews per issue.

Electronic Education

Type of review: descriptive essay

Reviewers: educators (reviews are signed)

Average number of reviews per issue: 1

Average length of review: 2 pages

Comments: This review dealt with a complete system, both hardware and software, and is difficult to compare with the coverage in other journals. The second issue of this new journal may give a better indication of the type of software evaluations to expect.

Electronic Learning

Type of review: descriptive and critical evaluation of each program

Reviewers: educators (reviews are signed)

Average number of reviews per issue: 4-5

Average length of review: ½ page

Comments: Each review reflects the combined opinions of 2 to 4 educators. This first issue of another new journal selected an interesting variety of programs for review.

Microcomputers In Education

Type of review: very brief descriptions with occasional critical comments

Reviewers: staff

Average number of reviews per issue: varies

Average length of review: 3 lines

Comments: All programs reviewed are also available for purchase from the journal's publisher. References to software reviews in other journals are helpful.

Micro-Scope

Type of review: descriptive and critical evaluation

Reviewers: staff and volunteer educators (reviews are signed)

Average number of reviews per issue: 3 to 6

Average length of review: ½ page

Comments: Interesting Canadian journal.

The Computing Teacher

Type of review: descriptive and critical evaluation of each program

Reviewers: staff and volunteer educators (reviews are signed). TCT prints *Purser's Reviews* and *MicroSIFT Reviews*.

Average number of reviews per issue: 8+

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Average length of review: ½ to 1+ pages
Comments: Reviews describe the weaknesses as well as the strengths of the programs, suggest appropriate grade levels and classroom uses, and occasionally identify programs which should NOT be purchased. *Purser's Reviews* include photos of screen prints.

NEWSLETTERS OF EDUCATIONAL COMPUTER USERS' GROUPS

CUE Newsletter
Type of review: descriptive and critical evaluation
Reviewers: volunteer educators (reviews are signed)
Average number of reviews per issue: 2 to 6
Average length of review: ½ page
Comments: Frequently warns against purchase of bad programs.

MACUL Journal
Type of review: description and critical rating
Reviewer: James Winebrener, Computer Education Specialist
Average number of reviews per issue: 113 in 1980, 143 in 1981
Average length of review: ½ page
Comments: This is an annual evaluation issue of the Journal and makes membership in MACUL one of the best bargains around.

EDUCATION JOURNALS

Arithmetic Teacher
Type of review: description with minor criticism
Reviewers: volunteer educators (reviews are signed)
Average number of reviews per issue: 5
Average length of review: ½ page
Comments: Software review column began with the September 1981 issue. Reviews only math programs.

Educational Technology
Type of review: descriptive and critical essay with information on field-testing with students
Reviewers: volunteer educators (reviews are signed)
Average number of reviews per issue: 6 in this first issue that includes software reviews
Average length of review: ½ to 2 pages
Comments: The new software review section introduced in the September 1981 issue provides excellent in-depth critical evaluations in a variety of subject areas.

EPIE Report
Type of review: descriptive essay and detailed critical analysis
Reviewers: educators
Average number of reviews per issue: 5 or 6 in the upcoming first issue
Average length of review: 5 pages
Comments: #98-99M in the continuing series of EPIE reports on educational materials and equipment, these reviews were developed at the Microcomputer Resource Center at Teachers College, Columbia University and represent EPIE's first coverage of software. All but one of the reviews deal with math packages. Plans for future reports on software are indefinite.

Mathematics Teacher
Type of review: description with brief evaluation and some field-testing
Reviewers: volunteer educators (reviews are signed)
Average number of reviews per issue: 2
Average length of reviews: ½ to 1 page
Comments: The first reviews appeared in the October 1981 issue and covered math and ecology packages.

COMPUTER JOURNALS

(Based on January-September 1981 issues)

Byte
Instructional software reviews: 1
Type of review: descriptive with some critical evaluation
Reviewers: reviews are signed but professional background of reviewer is not identified
Education articles: 1
Column: Education Forum appeared in 6 issues

Compute
Instructional software reviews: 0
Education articles: 2

Creative Computing
Instructional software reviews: 20
Type of review: short description with some critical evaluation
Reviewers: staff and paid reviewers
Education articles: 7

80 Microcomputing
Instructional software reviews: 5
Type of review: description and evaluation
Reviewers: reviews are signed but professional background of reviewers is not identified
Education articles: 15
TRS-80 only

InfoWorld
Instructional software reviews: 5 (July-September only)
Type of review: descriptive and critical
Reviewers: staff
Education articles: 1

Interface Age
Column: Learning with Micros appeared in 9 issues

Kilobaud Microcomputing
Instructional software reviews: 1
Type of review: descriptive and critical

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Reviewers: reviews are signed but professional background of reviewers is not identified
Education articles: 13
Column: Computer Blackboard appeared in 9 issues

Peelings II
Instructional software reviews: 5
Type of review: brief description with some critical evaluation
Reviewers: staff
APPLE only

Personal Computing
Instructional software reviews: 5
Type of review: 5 short descriptions
Reviewers: staff
Education articles: 6
Column: Educational Computing appeared in 2 issues

Popular Computing (formerly On Computing)
Instructional software reviews: 5
Type of review: descriptive and critical evaluation, with field-testing
Reviewers: reviews are signed but professional background of reviewers is not identified

ADDRESS/SUBSCRIPTION INFORMATION

ARITHMETIC TEACHER
National Council of Teachers of Mathematics
1906 Association Drive
Reston, VA 22091
$30 dues includes 9 issues/year

BYTE
70 Main St.
Peterborough, NH 03458
$19 for 12 issues/year

CLASSROOM COMPUTER NEWS
Box 266
Cambridge, MA 02138
$12 for 6 issues/year

COMPUTE
Box 5406
Greensboro, NC 27403
$20 for 12 issues/year

CREATIVE COMPUTING
Box 789-M
Morristown, NJ 07690
$15 for 12 issues/year

CUE NEWSLETTER
c/o Don McKell
Independence High School
1776 Education Park Drive
San Jose, CA 95133
$6 dues includes 6 issues/year

DVORAK'S SOFTWARE REVIEW
704 Solano Ave.
Albany, CA 94706
$5 for 8 issues/year

EDUCATIONAL COMPUTER
Box 535
Cupertino, CA 95015
$12 for 6 issues/year

EDUCATIONAL TECHNOLOGY
140 Sylvan Ave.
Englewood Cliffs, NJ 07632
$49 for 12 issues/year

80 MICROCOMPUTING
80 Pine St.
Peterborough, NH 03458
$18 for 12 issues/year

ELECTRONIC EDUCATION
Suite 220
1311 Executive Center Drive
Tallahassee, FL 32301
$10 for 10 issues/year

ELECTRONIC LEARNING
902 Sylvan Ave.
Englewood Cliffs, NJ 07632
$17 for 5 issues/year

EPIE REPORT #98-99M
Epie Institute
Box 620
Stony Brook, NY 11790
$25 for this single issue

INFOWORLD
375 Cochituate road, Box 880
Framingham, MA 01701
$25 for 51 issues/year

INTERFACE AGE
16704 Marquardt Ave.
Cerritos, CA 90701
$18 for 12 issues/year

JOURNAL OF COURSEWARE REVIEW
Vol. 1.
The Foundation for the Advancement of Computer-aided Education
(formerly the Apple Foundation)
Box 28426
San Jose, CA 95159
$6.95 for this single issue
(also available for $5.95 from computer stores)

KILOBAUD MICROCOMPUTING
80 Pine St.
Peterborough, NH 03458
$25 for 12 issues/year

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MACUL JOURNAL
Michigan Association for Computer Users in Learning
Wayne County ISD
33500 Van Born Rd.
Wayne, MI 48184
$5 dues includes this annual issue of reviews

MATHEMATICS TEACHER
National Council of Teachers of Mathematics
1906 Association Drive
Reston, VA 22091
$30 dues includes 9 issues/year

MICROCOMPUTERS IN EDUCATION
Queue
5 Chapel Hill Drive
Fairfield, CT 06432
$24 for 12 issues/year

MICRO-SCOPE
JEM Research
Discovery Park
University of Victoria
Box 1700
Victoria, BC V8W 2Y2 Canada
$10 for 12 issues/year

MICROSIFT
Northwest Regional Educational Laboratory
300 S.W. Sixth Ave.
Portland, OR 97204
(price not yet available)

ON COMPUTING
(see Popular Computing)

PEELINGS II
945 Brook Circle
Las Cruces, NM 88001
$15 for 6 issues/year

PERSONAL COMPUTING
50 Essex St.
Rochelle Park, NJ 07662
$18 for 12 issues/year

PIPELINE
Conduit
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Box 388
Iowa City, IA 52244
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POPULAR COMPUTING
70 Main St.
Peterborough, NH 03458
$8.50 for 12 issues/year

PURSER'S MAGAZINE
Box 466
El Dorado, CA 95623
$12 for 4 issues/year

SCHOOL MICROWARE REVIEWS
Summer 1981
Dresden Associates
Box 246
Dresden, Maine 04342
$20 for this single issue

SOFTWARE REVIEW
Microform Review
520 Riverside Ave.
Westport, CT 06880
$38 for 2 issues/year

THE COMPUTING TEACHER
Dept. of Computer and Information Science
University of Oregon
Eugene, OR 97403
$14.50 for 9 issues/year

END■

coming attractions

Microcomputer Conference

Moving Microcomputers into the Mainstream of Education

The University of Victoria
Victoria, British Columbia V8W 2Y2
May 6, 7, and 8, 1982

Moving Microcomputers into the Mainstream of Education will be an opportunity for both a formal and an informal sharing of ideas, information and experiences among educators. The major focus of the conference will be the integration of the microcomputer into the established curriculum in the classroom, and into the administrative offices of school districts.

The conference is designed to provide educators with information regarding applications that have been tried and tested in schools. A series of keynote addresses, workshops, papers and short presentations have been planned.

The conceptual threads of the conference are:

1. Classroom applications
2. Administrative applications
3. Courseware development and evaluation
4. Future implications of technology in instruction

University housing will be available at reasonable rates.

For more information, call the University Extension Conference Office, 721-8475.

ATTACHMENT I

-KERAN-

MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM
MECC

SAMPLES OF SUPPORT MATERIAL

MINNESOTA EDUCATIONAL COMPUTING CONSORTIU

PRESENTED AT SWRL CONFERENCE APRIL '82

SAMPLE FROM SUPPORT BOOK FOR
MECC-ENGLISH VOLUME 1

INTRODUCTION

English Volume 1 was developed to be a diagnostic tool and to provide remediation for individual students at the college level. Seven programs determine student proficiency in identifying parts of speech and give tutorial help as needed. The programs have a combined total of 154 sentences, about half of which are considered "less difficult" and the others "more difficult". Sentence difficulty is determined by vocabulary or syntactical structure, or both. The eighth program on the diskette, INTERJECTIONS, is a demonstration of how a word can be used as more than one part of speech. The content of the English Volume 1 programs may also be suitable as supplementary material for secondary and middle school classes and for adult learners of English as a second language.

To aid instructors in assessing student progress, English Volume 1 contains an option to create a test on the parts of speech. Instructors can control the number and selection of questions and have a paper copy of the test made with a printer that uses an Apple serial, parallel, or communications card.

ACKNOWLEDGEMENTS

This manual was written by Shirley Keran, MECC. The programs on English Volume 1 were designed by Wayne Tosh of St. Cloud State University, St. Cloud, MN.; Jim Fay of Moorhead State University, Moorhead, MN.; and Kevin Hausmann and Linda Borry, MECC. Programming of the diskette was by Russell Erickson, Lee Jensen, Darrell Ricke, and Anders McCarthy, MECC. Principal reviewer for English Volume 1 was Wayne Tosh, St. Cloud State University. This module was produced by the MECC Instructional Services Division.

INDEX TO PROGRAMS ON DISKETTE

INSTRUCTIONS
a program to explain the use of game controls and the use of the right and left arrow keys to enter responses. (See Use in an Instructional Setting)

NOUNS
a diagnostic quiz and review of words used to name a person, place, or thing.

VERBS
a diagnostic quiz and review of words used to express action or linking in a sentence.

PRONOUNS
a diagnostic quiz and review of words used in place of a noun or another pronoun.

ADJECTIVES
a diagnostic quiz and review of words used to describe or modify a noun or pronoun.

ADVERBS
a diagnostic quiz and review of words used to modify a verb, adjective, or another adverb.

PREPOSITIONS
a diagnostic quiz and review of words used to begin a phrase which show relationships or direction and are related to some other part of the sentence.

CONJUNCTIONS
a diagnostic quiz and review of words used to join words or groups of words.

INTERJECTIONS
a demonstration of words used to express emotion that have no grammatical relation to other words in the sentence.

CREATE TEST
a hidden option for instructors to use as a pretest or post test of students on the parts of speech.

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IDENTIFYING A PART OF SPEECH

Specific Topic:	Language Arts
Type:	Tutorial (diagnostic)
Reading Level:	6 (Dale-Chall)
Grade Level:	Higher Education (remedial)

DESCRIPTION...

This program begins with a definition and examples of nouns as words used to name a person, place, thing or idea. A diagnostic quiz follows. If student performance is less than 100 percent, a review comprised of "easy" and "hard" sentences is presented.

OBJECTIVE...

to identify words in a sentence used as nouns.

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BACKGROUND INFORMATION—

Twelve sentences in the NOUNS program are considered "less difficult" and ten are considered "more difficult". The twenty-two sentences below are listed in the sequential order in which they are stored in the program and are grouped according to "easy" or "hard." In addition, the listing shows each word in the sentence (column 1); how the program classifies each word as a part of speech (column 2); and the number of the word modified or the function answered to (column 3).

Easy

Fish seek deep water in the summer.

Fish	noun	what
seek	verb	action
deep	adjective	modifies 4
water	noun	what
in	preposition	relates 7 to 2
the	determiner	modifies 7
summer.	noun	what

Elms are very graceful trees.

Elms	noun	what
are	verb	linking
very	adverb	modifies 4
graceful	adjective	modifies 5
trees.	noun	what

Joan gave us a basket for the play.

Joan	noun	who
gave	verb	action
us	pronoun	who
a	determiner	modifies 5
basket	noun	what
for	preposition	relates 8 to 2
the	determiner	modifies 8
play.	noun	what

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RECORDING SHEET

NAME____________________

CLASS_______________ DATE_______________

	Mastery Achieved		Number of Sentences to Achieve Mastery
	Yes	No	
NOUNS	___	___	___
VERBS	___	___	___
PRONOUNS	___	___	___
ADJECTIVES	___	___	___
ADVERBS	___	___	___
PREPOSITIONS	___	___	___
CONJUNCTIONS	___	___	___

MECC-81

INDEX TO PROGRAMS ON DISKETTE

AMAZING
a generator of mazes that have a unique solution. Mazes are printed out on paper.

CROSSWORD
a generator of crossword puzzles from teacher determined words and clues. Puzzles are printed on paper.

MIXUP
a game in which the student unscrambles the letters to make a word.

SPELL
a drill on spelling a word printed by the computer.

TALK
a "conversation" to introduce children to the Apple II microcomputer.

WORD FIND
a generator of word puzzles from a list of teacher-determined words. The puzzle and its key are printed on paper.

WORD GAME
a game of filling in blanks with letters and guessing the word from a clue.

CROSSWORD CREATE
a teacher aid for creating the files of words and definitions for CROSSWORD and WORD GAME.

MIXUP CREATE
a teacher aid for creating the file of words used in the programs MIXUP, SPELL, or WORD FIND.

SPELL CREATE
a teacher aid for creating the files of words used in the program SPELL, MIXUP, or WORD FIND.

WORD GAME CREATE
a teacher aid for creating the file of words and definitions used in the program WORD GAME or CROSSWORD.

A "HANGMAN" GAME WITH WORDS

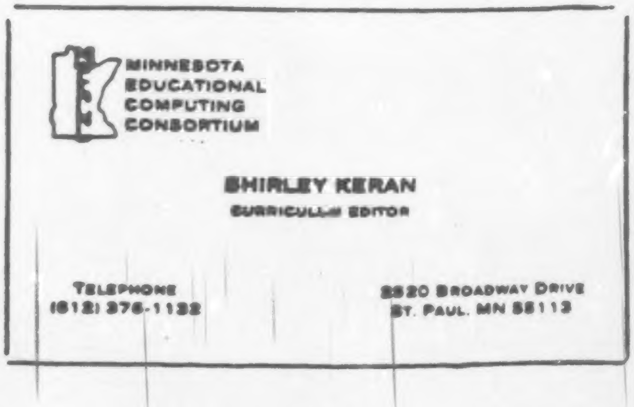
Specific Topic:	Language and Logic
Type:	Educational Game
Reading Level:	2 (Fry)
Grade Level:	2 - 6

DESCRIPTION...

WORD GAME is a guessing game in which students fill in dashes with letters to make a particular word. Hints to the word are the number of dashes and an accompanying clue.

OBJECTIVES...

1. To associate words as composites of letters
2. To infer words from definitions
3. To make logical guesses



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2520 BROADWAY DRIVE
ST. PAUL, MN 55113

BACKGROUND INFORMATION...

Lists for WORD GAME are entered and stored on files using the WORD GAME CREATE or CROSSWORD CREATE programs on MECC Elementary Volume 2 diskette.

When confronted with each problem the student sees only a series of dashes and a clue. The student chooses a letter. If the letter is in the word, a dash is replaced by a letter. The list of remaining letter choices is then shown. If a letter is guessed that is not in the word, the response INCORRECT, TRY AGAIN is presented and that letter is removed from the list of possible choices.

If students know the word or want to take a guess, the entire word can be typed in at one time, since the computer "judges" the answer only after the Return Key is pressed. This feature is particularly useful when definitions are made an important part of WORD GAME.

USE IN AN INSTRUCTIONAL SETTING...

Preparation

If students are not familiar with the "hangman" game, play a few rounds on the blackboard or use an overhead projector. A simplified version of hangman calls for writing dashes on paper, one for each letter. Divide the class in teams of two or more with one person on each team acting as "All Knowing Word." "All Knowing Word" says "No" if a letter does not appear in the guess word, and fills in the dashes as correct letters are guessed. Errors made by "All Knowing Word" are complications which add satisfaction to playing with the computer.

Use the codesheet for CROSSWORD and WORD GAME CREATE to list words to be entered in the computer.

Using The Program

WORD GAME can be used on a variety of levels in the classroom. It is useful as an enrichment or recreational activity for students after finishing their assigned work. It can also be used as a device to visualize for kindergarteners and first graders that words are made up of letters, and for the intermediate grades, that the letters group in specified ways to compose the word.

Another level of skill can be approached using WORD GAME by focusing on the definitions or set of facts a teacher wishes to emphasize for a particular subject—getting the word correct in these instances serves as a verifier that the student has made the right association with the added assurance that the word is correctly spelled. A geography lesson, for example, might use "nearly always warm, wet, and green" for a description with "jungle" the hangman word. Or, social science might use "the study of cultures" for the definition with "anthropology" the hangman word.

The expanded example which follows uses a language arts application to demonstrate steps in designing a computer lesson built around a particular concept using WORD GAME.

1. A fifth grade English or reading teacher working on consonant digraphs with a class develops sets of words to reinforce ch wh th sh ph.

2. Using the worksheet from the WORD GAME CREATE program on Elementary Volume 2 diskette, the words and clues are entered in a file for use with the WORD GAME program (See Sample Runs for WORDGAME.)

3. Students work individually on the computer lesson. A worksheet is designed for students to use concurrently with the program, or to be given as a separate activity for review. (A sample worksheet for WORD GAME uses context and phonic clues to review the consonant digraphs taught in the computer lesson.)

Follow-up

1. Have students prepare the clues for a set of words. This is an excellent using-the-dictionary or research project.

2. Use WORD GAME as an on-going classroom or extra credit activity. For example, a list of names or places "in the news" can be put in the file of words and retained or changed over a four-week period. Current events as they occur can be entered in the program as clues. Individual students or teams assigned to track the program can give a weekly or monthly compilation.

WORD GAME

WORKSHEET

Name____________________

Each missing word begins with a consonant digraph:

ch ph sh wh or th.

Write in the missing word and use the dictionary to check your spelling.

ch ph
sh
wh
Th

1. A picture made with a camera is a ______________. (ph)

2. The bear fell down an open mine ______________. (sh)

3. Rain, lightning, or ______________ means get off the lake. (th)

4. To carve in stone you need a ______________. (ch)

5. The sad little boy could only ______________. (wh)

6. If you don't like the program, turn the ______________. (ch)

7. The ______________ is ringing. (ph)

8. The ______________ is stuck in a narrow channel. (sh)

9. The dog's hair is full of ______________. (th)

10. To ______________ a piece of wood you need a knife. (wh)

SAMPLE FROM SUPPORT BOOK FOR
MECC-SPECIAL NEEDS VOLUME 1

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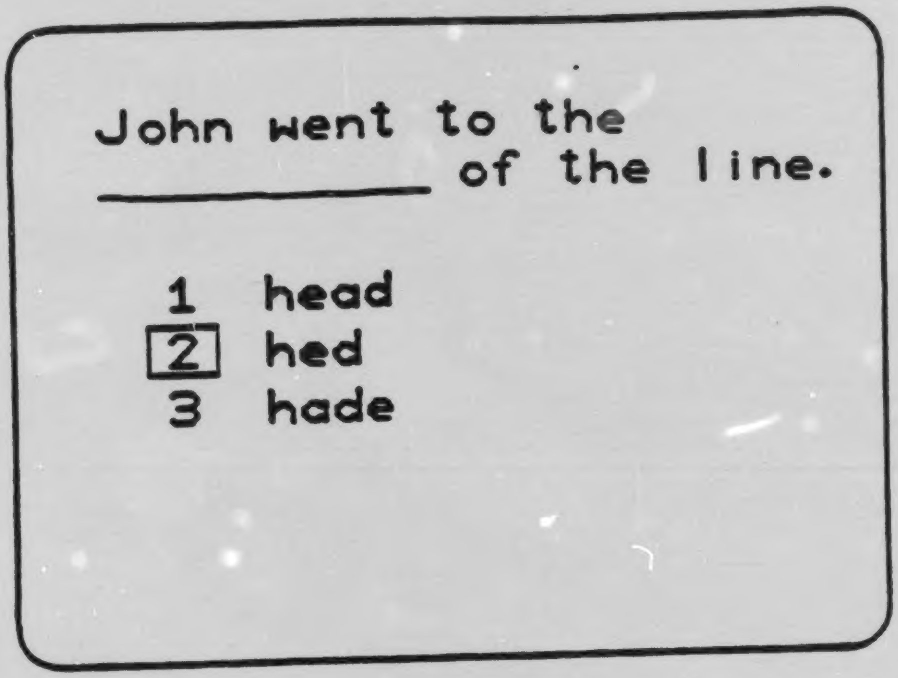
DESCRIPTION...

The Special Needs Volume 1 diskette contains 20 spelling drills. In a drill, a sentence with three possible answers is presented to the student. This sentence and possible answers is called a frame:



John went to the
__________ of the line.

1 head
2 hed
3 hade

A box will move over the numbers 1, 2, and 3. Students should press the game paddle button, turn the knob, or touch the keyboard when the box is positioned over number 1. Students who answer the problem correctly will be reinforced with the correct answer. If wrong, the computer will identify the correct answer outlined. If the game control is not plugged into the Apple, students would press any key at the appropriate time to indicate their response.

The teacher can change the sentences and options by following the procedure explained in the Background Information.

OBJECTIVES...

1. To teach students primary spelling words.
2. To drill physically handicapped students on the same words as the rest of the class is using in Spelling - Volume 1 diskette.
3. To provide the teacher with a means of changing words and sentences.

BACKGROUND INFORMATION...

The Program. Model

The Special Need Volume 1 diskette contains 20 spelling drills of 20 questions. The twenty drills are divided into two sets, Challenge 1 and Challenge 2. Each challenge consists of 10 drills which are labeled Drill 0 through Drill 9. Each individual drill always contains the same twenty questions, but the questions are presented in a random order each time the student accesses the specific drill. All drills, however, are written below the third grade reading level.

A listing of all the sentences and words used in each of the drills is provided in the Program section of this support booklet.

Teachers can localize the drills by replacing the existing frames with their own. To do this:

```
******************************************************************************
*     When the computer asks WOULD YOU LIKE INSTRUCTIONS?                    *
*     Instead of answering YES or NO, the teacher should                     *
*     hold the CONTROL button down and press the A key at the same time.     *
*                              CONTROL A                                     *
******************************************************************************
```

The teacher will then see a list of options:

1. SEE ALL THE WORDS IN A DRILL
2. EDIT OR SEE A QUESTION
3. QUIT EDITING

OPTION 1 - SEE ALL THE WORDS IN A DRILL

The computer first asks:

WOULD YOU LIKE TO

1. LOOK AT A DRILL IN CHALLENGE 1
2. LOOK AT A DRILL IN CHALLENGE 2
3. RETURN TO THE PREVIOUS MENU?

If number 3 is chosen, the computer will return to the three options, see all the words in the drill, edit or see a question, or quit editing.

If number 1 or 2 is chosen, the computer asks:

WHICH DRILL WOULD YOU LIKE TO LOOK AT (ENTER 99 TO QUIT)?

The teacher should enter drill number 0 to 9 or a 99 to quit.

USE IN THE INSTRUCTIONAL SETTING...

The Apple microcomputer can be used very efficiently in education of handicapped students. Use of this special technology allows the student to function more independently than could ever be possible without the computer. Teachers are encouraged to use this diskette and "experiment" with the potential of using the computer with physically handicapped students. The diskette can be used two ways:

1. by the specialists assigned to work with the handicapped students.
2. by the regular classroom teachers who have students mainstreamed into their classrooms.

Physically handicapped students have successfully used the diskette with little assistance. Normally, an assistant would have to insert the diskette in the drive and turn on the computer. If the handicapped students have the motor skills to operate the game paddle or touch the keyboard, they can proceed on their own. It is suggested that the teacher or assistant work with them the first several times at the computer.

When this diskette is used with Spelling Volume 1 the physically handicapped students can be receiving the same instruction as the other students. The two diskettes Spelling Volume 1 and Special Needs Volume 1 use the same set of words, but on the Spelling Volume 1 diskette, students must type the number of the correct answer and then type the word.

CHALLENGE 1
DRILL 6

QUESTIONS AND ANSWERS

Reading Level: 2.4 (Spache Test)

1. Did you eat ________ of your supper? "awl" "all" "owl"
2. We will ________ at 5 o'clock. "eat" "et" "ete"
3. He told us ________ to do. "whet" "what" "wat"
4. You can put your books ________. "way" "a way" "away"
5. I would like ________ to do it. "trie" "tri" "try"
6. John went to the ________ of the line. "head" "hed" "hade"
7. The ________ started last night. "rian" "rain" "rein"
8. When ________ you go to the store? "cood" "cud" "could"
9. Please give ________ the message. "dem" "tham" "them"
10. What ________ you do with my pen? "did" "deed" "ded"
11. When ________ John be home? "well" "wile" "will"
12. Mary said that we gave her too ________. "mutch" "much" "mush"
13. The ________ raised his hand. "bouy" "boy" "boye"
14. They ________ an airplane. "sawe" "sew" "saw"
15. Bill and Mark have ________ to the fair. "ben" "bin" "been"
16. They ________ the long way home. "took" "touk" "tok"
17. Two plus ________ makes six. "for" "four" "fore"
18. When can ________ see the picture? "eye" "I" "I"
19. Can you tell me ________ won the race? "who" "woo" "hoo"
20. I ________ I could go to the circus. "weesh" "wish" "wich"

SAMPLE FROM SUPPORT BOOK FOR
MECC-ELEMENTARY VOLUME 6

CANOEING THE VOYAGEUR HIGHWAY

Specific Topic:	History of the fur trade in North America
Type:	Simulation
Reading Level:	4 (Spache)
Grade Level:	4 - 6

DESCRIPTION...

This program simulates experiences of the voyageurs, who traveled in great canoes from Grand Portage on Lake Superior into the fur trading country beyond, during the 18th and early 19th centuries. Students decide the quantities of provisions needed to make the trip, and whether to stop or continue on when randomly simulated events make travel hazardous. The goal is to reach the destination in as short a time and with as many furs to trade as possible.

OBJECTIVES...

1. To study the development of the fur trade by its parts:
   - the influence of geography
   - the presence of fur-bearing animals
   - the human participants
   - the market for furs
2. To study in detail a part of the fur trade through simulating the experience of the voyageur
   - by controlling variables (the quantities of goods needed to survive a journey by canoe)
   - by making decisions to affect an outcome

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BACKGROUND INFORMATION...

This program simulates the early eighteenth century in the woods of northern Minnesota, at a time when fur trading was its major industry and the future state was still part of the unsettled wilderness. Students play the role of a voyageur, a word used by the French Canadians for a worker employed by the great fur trading companies to transport furs to and from remote outposts. The goal of the simulation is to reach the destination (Rainy Lake) in the shortest amount of time with the largest number of furs.

Student voyageurs must load their canoe with thirty "pieces" to make the trip. Each piece is an 80 pound pack of:

- clothes for protection from the elements
- gunpowder shot for hunting food and warding off enemies
- wine to refresh the men and to keep them in good spirits and working hard
- flour and sugar for food, like bannock, a kind of flatbread cooked over a campfire
- tobacco for smoking when the men relax
- trading goods — Many items were used for trade including tobacco, liquor, staples, guns, ammunition, kettles, needles, axes and beads. In exchange, the Indians gave skins of bear, beaver, buffalo, fox, mink, wolf and other animals.
- pemmican—a Cree Indian word for a concentrated food consisting of thin strips of lean buffalo or venison which was dried in the sun, pounded fine, and shaped into small blocks about 3 or 4 inches square. Sometimes raisins or other fruits were added.

Students must choose from the above categories to total 30 pieces. If they choose to carry too few or too many, the computer tells them to re-enter their responses.

The simulation begins at Grand Portage on Lake Superior. "The Great Carrying Place" was where voyageurs coming in from points East and West gathered in early summer to load and unload their cargoes of fur, and repair and restock their canoes before setting back out to lonely winter posts.

Choices students must make along the way are based on status reports the computer gives them, such as

Day 4
Outarde Portage
Status Report

Clothes	1.0
Gunpowder/shot	4.0
Wine	4.4
Flour/sugar	5.0
Tobacco	4.4
Trading Goods	3.0
Pemmican	4.4
Total	26.2

- canoe is in 100% good condition
- morale is 100% of possible
- you have 48 furs

The computer delivers the consequences of student choices. Some of the possible outcomes are

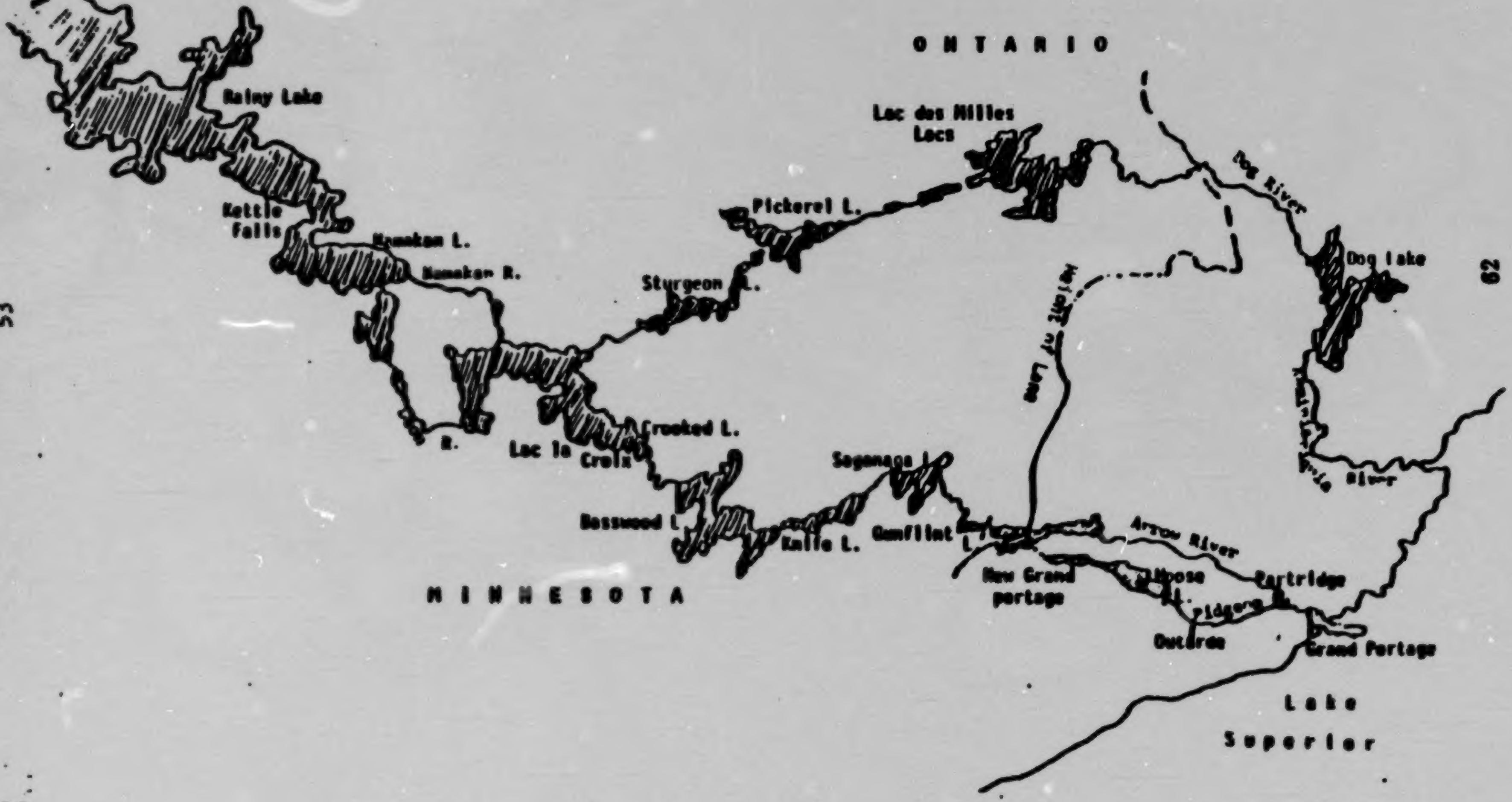
- canoe is swamped and pieces are lost
- low morale causes everyone to quit
- clothes are lost and death occurs through exposure

Locations along the route are

Grand Portage
Partridge Portage
Outarde Portage
Moose Portage
New Grand Portage
Height of Land Portage
Gunflint Lake
Marabou-Knife Lake
Lac le Croix near Mai Island
Rainy Lake

The map on the following page is based on a portion of a voyageur route from Grand Portage to Lake Winnipeg which began on Saturday, July 19, 1800. (Alexander Henry. Chapter II, Travels and Adventures (ed.) S. Bain, Toronto, 1901.)

Map based on the travels of Alexander Henry, 1800


ONTARIO
MINNESOTA
Rainy Lake
Kettle Falls
Namakan L.
Namakan R.
R.
Lac la Croix
Crooked L.
Basswood L.
Knife L.
Saganaga L.
Gunflint L.
Sturgeon L.
Pickerel L.
Lac des Milles Lacs
Height of Land
Dog River
Dog lake
River
Arrow River
New Grand portage
Moose L.
Partridge
Pidgeon
Outardes
Grand Portage
Lake Superior

USE IN AN INSTRUCTIONAL SETTING...

> "The early history of Europeans on this continent cannot be understood unless it is related to the habits of the beaver and the quality of its fur."
> John Parker, The World for a Marketplace

Use the statement as a challenge for students. Let information gathering over several days prove or disprove the importance of the beaver to the development of North America.

LESSON PLAN

DAY 1-2 Have students form six study groups to correspond to the six study guide sheets provided with VOYAGEUR:

Beavers	Rivers and Lakes	Canoes
Voyageurs	Indian People	Fur Trading Companies

Using textbooks, libraries, historical societies, and museums for source material, direct groups to gather as much information as they can to answer the questions on the study guide. Groups can work as a team or assign their individual members specific questions. Stress the information gathering aspect, that the study guide questions are a framework to build from. (Information students gather can be written or tape recorded, and accompanied by photographs, sketches, artifacts, and slides for oral presentation on Day 5.)

DAY 3 Meet with groups individually to assess their progress and facilitate their methods for gathering information and presenting it before the class.

DAY 4 Break the information gathering activities with a variety of related art projects:

Rivers and Lakes Provide students with one of the following: a continuous roll of wide paper or sheets of tacked together newsprint to stretch across the front of the classroom or an adjoining corridor. Aided by maps and their research, have students sketch in rivers and lakes. Enthusiastic approximations are more important than accuracy. (Place names should be carefully printed. "Rivers and Lakes" students can tape or pin the names into place during their presentation.)

Beavers - Provide "Beavers" with coat hangers, newspapers, flour, water, and paints and set them to work on a life size paper mache beaver.

Voyageurs - With crayons or paint, bits of yarn, and scraps of cloth, have the group make paper bag puppets matching their individual conceptions of a voyageur.

Indian People - Add beads and feathers to the items provided the Voyageurs, and have each member of this group make a paper bag puppet to include some special characteristic of Indian dress.

Canoes - Have students work from pictures and what they have learned about canoe building to make individual canoes. Provide strips of firm cardboard, brown paper, glue, paints.

Fur Trading Companies - Provide students with the same basic items given the Voyageurs—but more choice scaps of fabric and bits of lace. Have them construct paper bag puppets to represent some of the giants of the fur-trade—John Jacob Astor, Pierre Gaultier de la Verendrye, Henry Sibley.

DAY 5 Begin oral presentations based on study guides and art projects.

DAY 6 Use the VOYAGEUR program to bring all the information gathering together. Study guides, art projects, and presentations have emphasized various human and material components which made up the fur trade overall. With the computer program the focus is on a particular route, specific stopping points, and the decisions which must be made along the way. (See Background Information.)

Hold a Man against Nature contest with members of the class forming two teams.

Team A plays the role of the voyageur.

Goal to reach Rainy Lake in the least number of days.

to bring in the greatest number of pelts

Team A begins the simulation and chooses the number of pieces based on what students have learned.

Team B alternates turns on the computer with Team A and takes whatever point of view would be best for the beaver.

Goal have voyageurs fail to reach Rainy Lake or take greatest number of days

bring in least number of pelts

Award points as follows:

Team A		Team B	
reach goal	100 pts.	fail to reach goal	100 pts.
each pelt	10 pts.	each delay	10 pts.
each "success"	10 pts.	each "failure"	10 pts.

Discuss the simulation with students. Which features of the simulation seemed most real or unreal? Why or why not?

Follow-up

1. Print the Indian names of places, lakes, and rivers on individual cards and put in a box for students to draw from. Have them write a poem or story on sounds and pictures suggested by their word.
2. Have students write for historical and current material to offices of Parks Canada: Churchhill, Manitoba for the Hudson Bay area; Montreal, Quebec for the St. Lawrence River.
3. Inquire about a copy of the movie, Centennial through your local library (The character of Alexander Mackenzie in the film was an actual fur trapper and trader.)
4. Suggest students read about twentieth century canoe travel. A good place to start is with the account of a famous journalist-newscaster, Eric Sevaried. When he graduated from high school in 1930, the author made a 2,250 mile trip from Minneapolis to Hudson Bay by canoe. Sevaried, Eric. Canoeing with the Cree.

Sources

The Minnesota Historical Society, 690 Cedar Street, St. Paul, MN 55101. (A free catalog lists publications, documentary films and slides.)

Henry, Alexander. Travels and Adventures (ed.) S. Bain, Toronto, 1901 - (primary source. Chapter II traces the water route from Grand Portage to Lake Winnipeg.)

Parker, John. The World For A Marketplace, Chapter V. Published by the Associates of the James Ford Bell Library, Minneapolis 1978. Printed by North Central Publishing Company, St. Paul, MN.

Name________________________

The Beaver

1. The word "beaver" means

____

2. Describe the types of fur the beaver has:________

____

____

____

Draw a beaver

3. What is the home of the beaver called?________________

4. What are beaver homes made of?________________

____

____

5. How are the homes built?________________

____

____

6. Where do beavers build their homes?________________

____

____

Man's use of the Beaver

7. Beaver fur was very valuable in Europe and in America, particularly so before the 20th century. Why was the fur valuable? What was it used for?________

____

Study Guide Answers and Supplemental Information for Teachers

Study Guide #1

1. (Literal) "brown water animal"

2. Short undercoat hairs of wool used in felt making; long outer coat guard hairs. Fur prized for its warmth and lightweight.

3. Den in bank along a stream, or lodge in pond or lakes; both with underwater tunnels.

4-6. Beaver gather and heap sticks, stones, brush, and mud on pond bottom to height of 6-8 feet above the water. Large chambers are hollowed out for sleeping and smoothed for feeding and grooming areas. Mud and sticks are continually added to outside for strength. A "chimney" is left at top for ventilation.

7. see 2

8-9. Traps with bait were set for the beaver, who were easy to catch because they stayed close to their easily found homes. Beaver were killed by the Indians at first for their own use with simple weapons, and later trapped for trade. As the trade grew, Europeans, notably the French, trapped furs to supply a flourishing market.

10. Today state laws vary. In Minnesota, only residents can trap beaver-10 per year. 14,000 were trapped in 1974.

Study Guide #2

1. Traveler

2. No. Most were French Canadians and spoke French.

3. Transported furs in large canoes down the waterways from the fur country to the trading companies.

4. Colorfully. Usually a long sleeved shirt and loose pants, a sash around each knee. When paddling, wore a breechcloth and maybe deerskin leggings for protection on portages. In winter, a warm hooded coat made from a blanket. Under a red stocking cap, black hair hung shoulder length.

5. The "pork-eaters" were beginner voyageurs who took trade goods from Montreal down to exchange posts in early summer and furs back to Montreal. The "winterers" were more experienced men who spent winters at interior posts and exchanged trade goods for Indian furs.

7. Many varied items-cloth, beads, needles and thread, small mirrors, bracelets, guns, kettles, steel traps, knives, axes.

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ATTACHMENT J

SELECTED COMMENTS

Conference sessions

Enjoyed all sessions. Atmosphere was relaxed yet presentations were effective and allowed for desired audience participation.

Al Bork was great as reactor. His points were well taken and clearly defined. As English teachers we should leave the programming to expert programmers and find out what innovative ideas the computer can perform.

Given the very different degrees of expertise the audience shared, I think you should be quite pleased that everyone (that I know, anyway) left the conference feeling she had learned a great deal, that she was now "on top" of current developments, that she now knew who to contact for further information.

Though all of the presentations were valuable and interesting, I found Hugh Burns' and Stephen Marcus' presentations to be of the greatest interest to me.

Provided a good overview of the field, combined with some exciting specific examples. Since my own interest is the use of word processors in teaching composition, I would have appreciated a little more on this particular topic. All in all, however, the conference was extremely informative--a rarity, I fear, in the usual case of the academic conference!

I came with a very guarded opinion of the value of CAI in composition. I am now convinced that, properly used, the computer will be a useful tool for language arts teachers.

I'll be writing for at least two more months. I brought back lots of ideas. Bork is just what we needed. Shostak knows the field so well.

Conference arrangements

The size was ideal--large enough to have differences and generate a range of ideas, and small enough for individuals to feel a part of it, ask questions, meet people, etc.

All was well conceived and arranged--a model of efficiency and effectiveness.

The schedule was well thought out, with consideration for balance and with needed breaks built in, an aspect frequently overlooked.

Excellent arrangements . . . It's probably the first conference I've attended where things moved!

I greatly appreciated the pace of the conference. Not over-crowded with sessions. Enough time during breaks and lunch to talk with people. Small enough to meet everyone. Broad range of approaches to CAI/composition.

Other comments and suggestions

Please place me on the mailing list. I would be interested in other conferences.

I was extremely impressed with my first SWRL experience. I will keep my eyes open for future announcements.

Have follow-up conferences periodically to keep us apprised of new developments.

Have another one!

ATTACHMENT X

COMPUTERS IN COMPOSITION INSTRUCTION

Proceedings of a Conference
held April 22-23, 1982
at SWRL Educational Research and Development

Edited by Joseph Lawlor

1982 88 pages

Computer-assisted Composition Instruction: The State of the Art
Robert Shostak (Florida International University)

Computer-assisted Prewriting Activities: Harmonics for Invention
Hugh Burns (United States Air Force Academy)

Computers and the Composing Process: An Examination of Computer-Writer Interaction
Earl Woodruff (The Ontario Institute for Studies in Education)

Courseware Selection
Ann Lathrop (San Mateo County Educational Resources Center)

Courseware Demonstrations
Michael Southwell (York College, City University of New York)
Stephen Marcus (University of California at Santa Barbara)
Irene and Owen Thomas (IOTA, Laguna Beach, California)
Shirley Keran (Minnesota Educational Computing Consortium)

Evaluating Textual Responses
Joseph Lawlor (SWRL Educational Research and Development)

Reactions
Alfred Bork (University of California at Irvine)

Available from
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Conferences

"Computers in Composition Instruction," A Research/Practice Conference Hosted by SWRL Educational Research and Development.

By Joseph Lawlor

As a group, composition teachers have traditionally been skeptical about—if not antagonistic toward—computers. Until recently, most writing teachers viewed computer-assisted instruction as the exclusive domain of math and science teachers. However, this traditional view of the role of computers in composition instruction seems to be undergoing a dramatic change.

In April, more than 80 writing teachers, from elementary through college level, attended a conference on "Computers in Composition Instruction" sponsored by the Southwest Regional Laboratory (SWRL) in Los Alamitos, California. This two-day meeting, which was funded by the National Institute of Education, featured presentations on some exciting new developments in the field of computer-based writing instruction. In addition, conference participants had the opportunity to try out microcomputer courseware in small-group demonstration sessions. Participants' reactions to the conference were overwhelmingly positive, and most participants agreed that the computer can be a powerful tool for teaching writing.

Dr. Robert Shostak, Professor of Education at Florida International University, delivered the conference's opening presentation, "Computer-Assisted Composition Instruction: The State of the Art." He discussed the problems that writing teachers have traditionally faced, and suggested ways in which computers might help overcome these problems. Dr. Shostak then described several "promising practices" in computer-based composition instruction. He also cautioned the audience that such instruction is still in its early stages of development, and that a sound research basis must be established before educators can talk legitimately about the state of the art in this field.

One of the promising practices mentioned by Dr. Shostak was described in detail by another conference speaker, Major Hugh Burns of the United States Air Force Academy. In his presentation, "Computer-Assisted Prewriting Activities," Major Burns discussed a program that he developed to help students explore their topics before they begin writing their papers. Based upon classical invention techniques, the program conducts a dialogue with the student, asking him or her to clarify the purpose and audience for the paper. The program also asks the student to provide arguments, evidence, and examples. According to Major Burns, the program has proved valuable in helping student writers through the difficult period of prewriting. Although Burns' program was originally designed for a mainframe computer, an Apple version of the program is currently being developed.

In another presentation, Earl Woodruff from the Ontario Institute for Studies in Education, discussed how computers can be used to assist students in organizing essays. Mr. Woodruff's presentation, "Computers and the Composing Process," described a program he developed that combines a simple text editor with a series of "help" sequences. As students compose their essays on the text editor, they can request help from the computer if they are stuck for ideas. For

(A) Dr. Robert Shostak discusses the current state of computer-based composition instruction. (B) Shirley Keran demonstrates one of the MECC language arts programs. (C) Earl Woodruff illustrates a point about computers and composing. (D) Ann Lathrop advises participants to be critical when purchasing software.

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example, if the student is writing an argumentative essay, the computer might suggest that the student include supporting evidence for a particular argument in the essay. Mr. Woodruff claimed that such programs might be very useful for teaching patterns of organization in written composition.

Another conference speaker, Ann Lathrop, Library Coordinator for the San Mateo County Educational Resources Center, talked about criteria that should be considered when selecting computer-based instructional materials. Her presentation, "Evaluating Courseware," included a demonstration of some of the "do's and don't's" of courseware design. Ms. Lathrop noted that teachers have an opportunity to control the future of courseware development by demanding quality programs from publishers.

In addition to the presentations noted above, the conference also featured courseware demonstrations by the following authors:

- Irene and Owen Thomas (IOTA, Laguna Beach, California)—The Thomases presented their new sentence-combining materials, which will soon be available through a commercial publisher. They also showed a series of spelling lessons and a syllable-counting subroutine, which they hope to incorporate a computer-based poetry program.

- Michael Southwell (York College, City University of New York)—Dr. Southwell demonstrated one of the grammar modules that were developed for basic writing students at the City University of New York. The modules, which are currently being adapted for a microcomputer environment, are designed to teach students various features of standard English usage.

- Stephen Marcus (University of California at Santa Barbara)—Dr. Marcus introduced a poetry-writing program called "Compupoem." The program asks students to enter specific parts of speech, which are then formatted into a poem. The program also allows the student to revise the format or the wording of the poem.

- Shirley Keran (MECC)—Ms. Keran ran several MECC programs designed to teach the form skills associated with written communication (for example, spelling and vocabulary). Also included was a demonstration of a computer simulation game called "Voyageur."

The final conference speaker was Dr. Alfred Bork, Director of the Educational Technology Center at the University of California at Irvine. Dr. Bork served as the conference reactor, and his summary address included a discussion of the guidelines that should govern the development of computer-based learning materials. In addition, he discussed the need for a firm research foundation for computer-based writing instruction. Dr. Bork also suggested some ideas for combining reading and writing activities on the computer.

The proceedings of the conference are available from the Southwest Regional Laboratory. For information on ordering the volume, readers may contact Joseph Lawlor, SWRL Educational Research and Development, 4665 Lampson Avenue, Los Alamitos, California 90720. ☐

Conferences
Conferences
Conferences

Let us know about the outcome of your conference by sending us a brief summary of the event along with black-and-white photographs to: CONFERENCES, Educational Computer Magazine, P.O. Box 535, Cupertino, CA 95015.

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E. Practical Writing

CONFERENCE ON PRACTICAL WRITING

A Research-Practice Conference

Sponsored by

SWRL Educational Research and Development
Los Alamitos, California

Friday, October 15, 1982

CONFERENCE ON PRACTICAL WRITING

SUMMARY

As a result of recent advances in composition research, educators have begun to recognize the need for re-examining and, where necessary, reorganizing writing curricula. The focal-point of recent research and, thus, of curriculum change, has been the writing process. While the shift in interest from product to process is, in itself, a welcome and much needed change, some topics of concern to educators and the general public remain virtually unexamined. One such topic is the transferability of academic writing skills to "real-world" writing situations. Many people want to know if school-oriented writing prepares students for the writing they will do in their later roles as employed adults.

Consonant with this interest in job-related writing is the recent (albeit late) recognition that "literacy" is not synonomous with "reading." The ability to read connected prose does not guarantee the ability to write connected prose. As expanding technologies employ greater numbers of service personnel, it has become apparent that many otherwise qualified workers are unable to communicate effectively in writing. Some major companies are undertaking their own "re-schooling" programs to teach relevant composition skills.

Recognizing the contiguity of problems pertaining to job-related writing and literacy in writing, SWRL planned a one-day conference that would focus on research and educational applications in these areas.

Participants

Four speakers, all of whom have made significant contributions in areas related to practical writing, were invited to make formal presentations at the conference. A fifth speaker, notable for his work in youth employment, was invited to make the opening address. (See Attachment A for background information on the speakers.)

Registration flyers (Attachment B) were mailed to interested educators, and a conference announcement was published in a number of professional journals (see Attachment C for two such announcements). Thirty-three people registered for the conference; each paid a nominal fee to help cover conference expenses, including lunch, refreshments, and copies of the proceedings. Conference registrants included representatives from the university, community college, adult school, and secondary school levels, and one participant from the publishing industry (see Attachment D for a list of institutions represented). SWRL composition staff and other SWRL personnel interested in literacy-related research also attended the conference.

Agenda (see Attachment E)

On the evening before the conference, SWRL composition staff met the speakers for dinner. This meeting allowed speakers and staff to get acquainted and to make final arrangements for the conference.

The conference began with welcoming remarks by Richard Schutz, Executive Director of SWRL.

Mahlon Puryear, Executive President of the Orange County Urban League, then delivered the opening address, speaking on the topic "Youth, Jobs, and Literacy." Puryear stressed the importance of communication between educators and employers, and called for an increased commitment to literacy education on the part of teachers.

In the first formal presentation, Ruth Mitchell (UCLA) spoke on "Negative Entropy at Work: A Theory of Practical Writing." Mitchell stressed the need for a new, "practical" writing model to replace the formal, "academic" model that is commonly taught in schools. According to Mitchell, functional report-writing should be reader-oriented, with conclusions first and background last. Most report-writing, she points out, proceeds from background to conclusions.

Evelyn Jacob (George Mason University and the Center for Applied Linguistics) then discussed "Research on Practical Writing in Business and Industry." A major portion of her report was devoted to the results of her ethnographic study at a milk-producing plant in Baltimore, Maryland.

Another researcher, Larry Mikulecky (Indiana University - Bloomington), discussed two of his recent studies of job-literacy. Speaking on "Functional Writing in the Workplace," Mikulecky also described a project in which unemployed, underprepared adults were successfully prepared for employment as word-processor operators.

The final speaker was Gertrude Meyers (Northeastern Illinois University). Meyers' presentation, "Written Language, An Essential Communication Skill for the Competent Adult--A Curriculum Model," focused on a training program that she and others designed for a private business college. The program provides instruction in job-oriented writing for high school graduates with poor writing skills.

Post-conference Activities

After the conference, questionnaires were mailed to all participants, asking them to comment on the conference sessions and arrangements and to provide other comments or suggestions. Responses indicated that the majority of participants found the conference professionally beneficial and were pleased with the format and arrangements (see Attachment F for a more detailed report of responses).

All of the papers presented at the conference, as well as the opening address, are currently being edited for publication in the conference proceedings. This publication, Research and Instruction in Practical Writing, will be distributed to all conference registrants and speakers. Complimentary copies will be sent to NIE, to selected journal editors, and to various individuals and organizations interested in practical writing. Copies of the book will also be made available for purchase at SWRL's cost.

ATTACHMENT A

BIOGRAPHICAL NOTES

EVELYN JACOB is an Assistant Professor of Education at George Mason University in Fairfax, Virginia, and is also associated with the Center for Applied Linguistics in Washington, D.C. She has investigated the uses of literacy among industrial workers in the United States and has also conducted anthropological field work in Latin America. Dr. Jacob has published articles in both education and anthropology, and has presented papers on her work at professional meetings in both fields.

GERTRUDE MEYERS is an Associate Professor of Special Education at Northeastern Illinois University in Chicago. Currently involved in designing language arts curricula for underprepared adults, Mrs. Meyers has an extensive background in adult and remedial education. She has published several articles in educational journals.

LARRY MIKULECKY is an Associate Professor of Language Education at Indiana University in Bloomington. Dr. Mikulecky has conducted research on literacy in a variety of job-settings and is a consultant to both government agencies and private corporations. He has authored two books and a number of journal articles, and has frequently made presentations to professional organizations.

RUTH MITCHELL is a lecturer in writing at the University of California, Los Angeles, and is also an administrator in the university's Office of Academic Interinstitutional Programs. She has also served as Co-Director of the UCLA Writing Project and as a consultant to private industry. Dr. Mitchell has published numerous articles in professional journals and has made several presentations at professional conferences.

MAHLON PURYEAR is the Executive President of the Orange County (California) Urban League. Active in Urban League affairs since 1940, Mr. Puryear is nationally recognized for his work in job development and employment and is a member of the Federal Advisory Council on Unemployment Insurance for the United States Department of Labor.

ATTACHMENT B

SWRL EDUCATIONAL RESEARCH AND DEVELOPMENT
4665 LAMPSON AVENUE, LOS ALAMITOS, CALIFORNIA 90720 TELEPHONE 598-7661 AREA CODE 213 TELEX 66-4319

CONFERENCE ON PRACTICAL WRITING

hosted by

SWRL Educational Research and Development
Los Alamitos, California

Friday, October 15, 1982

This one-day conference will feature presentations by the following authorities in the fields of literacy and practical writing:

Evelyn Jacob (Center for Applied Linguistics)
"Functional Writing in Business and Industry"

Gertrude Meyers (Northeastern Illinois University)
"A Curriculum Model for Practical Writing"

Larry Mikulecky (Indiana University)
"Writing and Job Literacy"

Ruth Mitchell (University of California, Los Angeles)
"Practical Writing in Theory and Practice"

The registration fee of $20 includes coffee and refreshments, lunch, and a copy of the conference proceedings. Registration is limited to 100 participants. Please fill out and return the form below, along with your $20 registration fee. Payment must accompany the form. Registration deadline is October 8, 1982.

We look forward to seeing you in October. If you cannot attend the conference, please watch for the announcement of the conference proceedings, which will be published early next year.

- -

CONFERENCE ON PRACTICAL WRITING
October 15, 1982
Registration Form

Please print.

Name: ____

Address: ____
(number and street) (city) (state) (zip)

Phone: (   ) ____________________ (work)   (   ) ____________________ (home)

School/Organization: ____

Please make checks payable to "SWRL." Mail form and registration fee to:

Larry Gentry
SWRL Educational Research and Development
4665 Lampson Avenue
Los Alamitos, CA 90720

ATTACHMENT C

A Conference on Practical Writing will be held on October 15, 1982, at Southwest Regional Laboratory for Educational Research and Development in Los Alamitos, California.

Recognized authorities will speak on:

- Practical Writing in Industry
- Practical Writing in the Military
- Practical Writing Instruction in Secondary Schools
- Practical Writing in Theory and Practice

For further information, contact: Larry Gentry, SWRL Educational Research and Development, 4665 Lampson Avenue, Los Alamitos, CA 90720, (213) 598-7661.

THE WRITING INSTRUCTOR *FALL 1982*

CATESOL BULLETIN BOARD

A conference on Practical Writing will be held on October 15, 1982, at Southwest Regional Laboratory for Educational Research and Development in Los Alamitos, California. Speakers will focus on practical writing in industry, the military; practical writing instruction in secondary schools, theory and practice.

Conference proceedings will be published and can be ordered from: Larry Gentry, SWRL Educational Research and Development, 4665 Lampson Avenue, Los Alamitos, CA 90720, (213) 598-7661.

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ATTACHMENT D

Institutions Represented by Conference Registrants

Anaheim Unified School District
Anaheim, CA

Arizona State University
Tempe, AZ

Bellflower Unified
School District
Bellflower, CA

Brea-Olinda High School
Brea, CA

California State College
San Bernardino, CA

California State Polytechnic
University
Pomona, CA

California State University
Northridge, CA

Compton Unified School District
Compton, CA

Costa Mesa High School
Costa Mesa, CA

Fullerton College
Fullerton, CA

Ginn and Company
Lexington, MA

Hacienda-La Puente Unified
School District
La Puente, CA

Katella High School
Anaheim, CA

Los Angeles Unified
School District
Los Angeles, CA

Loyola Marymount University
Los Angeles, CA

Manhattan Beach City Schools
Manhattan Beach, CA

Monterey Peninsula
Community College
Monterey, CA

Palos Verdes Peninsula Unified
School District
Rolling Hills, CA

Pepperdine University
Malibu, CA

Riverside County Department
of Education
Riverside, CA

Saddleback Valley Unified
School District
Mission Viejo, CA

Santa Ana College
Santa Ana, CA

Santa Ana Unified School District
Santa Ana, CA

Torrance Unified School District
Torrance, CA

University of California
Irvine, CA

University of Southern California
Los Angeles, CA

West Covina Unified
School District
West Covina, CA

AGENDA

8:30 Registration, coffee

9:00 Welcome

Richard Schutz (SWRL)

9:15 Opening address

"Youth, Jobs, and Literacy"

Mahlon Puryear (Orange County Urban League)

9:45 Presentation/Discussion

"Negative Entropy at Work: A Theory of Practical Writing"

Ruth Mitchell (UCLA)

10:45 Break

11:00 Presentation/Discussion

"Research on Practical Writing in Business and Industry"

Evelyn Jacob (George Mason University, Fairfax, VA, and Center for Applied Linguistics, Washington, DC)

12:00 Lunch at SWRL

1:15 Presentation/Discussion

"Functional Writing in the Workplace"

Larry Mikulecky (Indiana University, Bloomington, IN)

2:15 Break

2:30 Presentation/Discussion

"Written Language, An Essential Communication Skill for the Competent Adult: A Curriculum Model"

Gertrude Meyers (Northeastern Illinois University, Chicago, IL)

3:30 Adjournment

ATTACHMENT F

SWRL

DATE: November 18, 1982

TO: Bruce Cronnell

FROM: Larry Gentry L.G.

SUBJECT: PARTICIPANTS' REACTIONS TO THE CONFERENCE ON PRACTICAL WRITING, OCTOBER 15, 1982

COPIES TO: Ann Humes, Joe Lawlor, Patricia Milazzo

As a follow-up to the Conference on Practical Writing, I mailed evaluation forms to the speakers and the conference registrants. The majority of those who responded thought that the conference was quite valuable, well-conceived, and well-organized. The evaluations are summarized below, and sample comments are attached.

Conference sessions (structure, value, high points, limitations, etc.)

Most respondents indicated that the sessions were informative and valuable. Several people commented on the quality of the speakers; Ruth Mitchell and Larry Mikulecky were especially well-received. Mitchell's practical suggestions and concrete examples seemed to go over very well, as did Mikulecky's ability to translate research into implications for instruction.

A few people thought that research was overemphasized; they would have liked to have heard more about successful classroom programs. The truth of the matter is, of course, that most of the work in this area is still in the research stage. A major purpose of the conference was to stimulate thinking with regard to curriculum development.

Conference arrangements (facilities, scheduling, meals, etc.)

All of the respondents seemed to be pleased with the conference arrangements. The facilities received very positive approval. A few people indicated that they would have liked more time for discussion, but most thought that the balance between presentation and discussion was very satisfactory. Comments regarding food and refreshments were positive.

Other comments and suggestions

A number of participants had attended prior writing conferences at SWRL and were disappointed to hear that this would probably be the last of the series. Some indicated that they hoped we would find alternate funding sources.

SELECTED COMMENTS

Conference sessions

This was one of the best conferences I've attended this year. I want to suggest more time for interaction between presenters and participants, but that would have to have been at the expense of the presentations and each was quite good.

Conference speakers were well selected and well qualified for their tasks. I especially appreciated Larry Mikulecky and Ruth Mitchell, although the other two speakers had their own valuable and unique contributions. The conference was well done and extremely valuable to me.

I thought the meetings were very well organized. There was sufficient content, but spaced so that it was not overwhelming. For me it was very valuable. I think the work being done by Ruth Mitchell is pioneer work in practical writing skills at the college level. It was also exciting to hear about the linkage of writing to the workplace by both Larry Mikulecky and Evelyn Jacob. This is all fairly new.

The first speaker was interesting to hear, but he had very little to offer the audience. He should not have been invited over the many others who have research findings to report.

Mitchell provided practical suggestions based on sound reasonings.

Mikulecky was well-prepared and informative.

The conference presentations that I observed were very good.

Conference arrangements

Excellent room and refreshment arrangements.

Good room, well equipped. No problems.

All of it was fine.

Excellent

Fine!

Start later in the morning!

Other comments and suggestions

Don't stop holding conferences; these are valuable.

The conference leaned a bit too much toward the research in the field, at the expense of current practice. That is, I would have appreciated a look at some exemplary practice in the field at several levels, e.g., high school, junior college, tech school, etc.

It would be good if some of the future sessions could provide opportunities for conferees to participate in and/or apply techniques presented--in addition to "information-giving" sessions.

Overall, a fine conference.

jv

PART II

STUDIES OF THE LITERATURE

Introduction

A. Annotated Bibliography of Literature Studies

B. "The Composing Process: A Summary of the Research"

C. "Research on the Composing Process: Methodology, Results, and Limitations" (Technical Report No. 78)

D. "Putting Writing Research into Writing Practice--Easily" (Journal Article)

PART II

STUDIES OF THE LITERATURE

Introduction

Although the research/practice conferences described in Part I have provided staff (and others) with valuable background on current research and practice in writing and in writing instruction, additional knowledge was needed. Consequently, staff undertook a number of literature reviews.

A. Annotated Bibliography of Literature Studies. The various literature studies on composition that have been prepared during the course of the project are listed and annotated in this section. These eleven reports (all previous deliverables) provide considerable background on the current state of composition research and instruction. (In addition, staff have followed current composition work by reading numerous books and by attending professional meetings. Book reviews and professional meeting reports prepared by staff are contained in a previous deliverable.)

B. "The Composing Process: A Summary of the Research." One of our earliest and most valuable literature studies was Ann Humes' "The Composing Process: A Review of the Literature" (Technical Note No. 2-80/09). In the more than two years since that review as prepared (at the beginning of the project), additional important research on the composing process has been undertaken and reported. Thus, it seems fitting to conclude the project with a new up-to-date report that describes the research on the composing process.

C. "Research on the Composing Process: Methodology, Results, and Limitations" (Technical Report No. 78). While the report in Section B provides an extensive summary of research studies on composition, the report in this section goes beyond by synthesizing the various pieces of research into a coherent whole. The various research methods that have been used are described and their limitations noted. At the center of the report is Ann Humes' synthesis of the results of all these studies into a research-based description of the composing process.

D. "Putting Writing Research into Writing Practice--Easily." At the request of the editor of The Elementary School Journal, Ann Humes prepared a paper that both reviewed the literature and suggested applications of the research on writing. Thus this article serves as a bridge between the research discussed in Parts I and II and the instructional components discussed in Part III.

A. Bibliography

ANNOTATED BIBLIOGRAPHY OF LITERATURE STUDIES

Technical Note No. 2-80/05

Improving Student Writing Through Sentence Combining: A Literature Review
Joseph Lawlor

The theoretical roots of sentence combining as a pedagogical strategy are discussed, along with several recent studies of language development. Major sentence-combining studies are reviewed, and the instructional implications of the research are presented.

(ERIC Document Reproduction Service No. ED 192 356)

Technical Note No. 2-80/07

A New Look at Young Writers: The Writing-Process Research of Donald Graves
Larry Gentry

The paper examines the contributions Donald Graves has made to research on written composition. Particular attention is given to his case studies of the writing processes of young children. The results of these studies, and their implications for instruction, are examined and discussed.

(ERIC Document Reproduction Service No. ED 192 354)

Technical Note No. 2-80/09

The Composing Proess: A Review of the Literature
Ann Humes

Background on the current interest in writing is presented. Then the literature on theories of the composing process is discussed. Next, case studies on the composing process are reviewed. Finally, conclusions are stated about the relevance of the literature for education.

(ERIC Document Reproduction Service No. ED 192 378)

Technical Note No. 2-80/10

An Instructional Model of the Composing Situation
Ann Humes

Flower and Hayes have formulated a cognitive model of the composing situation, including the recursive composing process. This paper converts the cognitive model into an instructional model that is appropriate for the design of instruction in writing. The instructional model incorporates three major units: Task Environment, Composing Process, and Long-Term Memory. The Task Environment includes the composing problem, the text produced so far, and feedback. The Composing Process includes planning (setting goals, generating, arranging), translating (the actual writing on paper), reviewing, and changing; these subprocesses operate cyclically. Long-Term Memory includes knowledge of content, skills, and techniques used in composing, as well as knowledge of the use of outside sources.

(ERIC Document Reproduction Service No. ED 192 379)

Technical Note No. 2-80/11

Textual Revision: A Review of the Research
Larry Gentry

Recent studies and theoretical constructs pertaining to textual revision (i.e., the process of editing and reformulating written discourse) are discussed. The relative effectiveness of various revision strategies is examined, with particular attention given the different strategies employed by skilled and unskilled writers. Implications for researchers and instructors are sketched.

(ERIC Document Reproduction Service No. ED 192 355)

Technical Note No. 2-80/21

Specifications for Composition Instruction
Ann Humes

The content for composition instruction is specified. The instructional outcomes are described within the context of an instructional model of the composing situation and are discussed under the following headings: the composing problem, setting goals, generating, arranging, translating, reviewing, feedback. These specifications provide the framework for a complete program of composition instruction. An appendix describes important instructional techniques that can aid in the implementation of composition outcomes.

(ERIC Document Reproduction Service No. ED 192 376)

Technical Note No. 2-80/27

Punctuation and Capitalization: A Review of the Literature
Bruce Cronnell

The purposes of capitalization and punctuation are reviewed, with particular emphasis on the functions of punctuation. Major problems are discussed, as is the teaching of these mechanical skills.

(ERIC Document Reproduction Service No. ED 208 404)

Technical Note No. 2-81/04

Current Books on Composition: Some Reviews
Joseph Lawlor, Bruce Cronnell, Ann Humes, Larry Gentry

Ten current books on composition are reviewed. These reviews provide background for SWRL inquiry on composition instruction.

(ERIC Document Reproduction Service No. ED 199 759)

Technical Note No. 2-81/08

Instructional Specifications for Sentence Combining
Joseph Lawlor

The content for sentence-combining instruction is specified. The specifications are discussed in relation to studies of written language development and in comparison to existing sentence-combining curricula. Problems in sequencing sentence-combining instruction are also described. In addition, several suggestions for the design of a sentence-combining program are presented. An appendix lists the scope and sequence of instruction, as well as sample items.

(ERIC Document Reproduction Service No. ED 210 701)

Technical Note. No. 2-81/17

Dialect and Writing: A Review
Bruce Cronnell

Students who do not speak Standard English may have problems when learning to write English. The influence of speech on writing in English is reviewed for Black English, for other English dialects, and for other languages. Views on "students' right to their own language" are discussed, and suggestions are presented for teaching English to students who do not speak Standard English.

(ERIC Document Reproduction Service No. ED 211 997)

Technical Note No. 2-82/23

Three Books about Writing
Ann Humes

Three books about writing are reviewed: James Kinneavy's A Theory of Discourse, Joseph Williams' Style: Ten Lessons in Clarity and Grace, and Carl Klaus' (et al.) Experimental Version of Composing Childhood Experience: An Approach to Writing and Learning in the Elementary Grades.

B. Composing Process

THE COMPOSING PROCESS: A SUMMARY OF THE RESEARCH

Ann Humes

During the past decade, research on the composing process has burgeoned, with the number of very recent studies far exceeding the total for the first half of the 1970's. This paper summarizes the body of research on the composing process, but does not include studies of written products (e.g., Crowhurst & Piche, 1979), studies of language development (e.g., Loban, 1976), or studies on the effects of instruction (e.g., O'Hare, 1973). The summary describes the projects in chronological order from the earliest to the most current, concluding with three recent studies that focus on only one element of the process--revising. The paper then provides a brief overview of the research results.

Research

The earliest study of the composing process was conducted in 1946, when John Van Bruggen investigated the rate of flow of words during composing. Van Bruggen's subjects were 42 boys and 42 girls in junior high school. Van Bruggen was an enterprising researcher; he devised an elaborate system of "hardware" that consisted of a kymograph, rollers, motor-driven punch, magnetic coils, a disc with wires, springs, magnetic coils, and a copper stylus. This hardware was necessary in that pre-computer, pre-videotape era to record the activities of an examiner who sat behind a one-way screen and simulated each of the 84 participants' writing bursts and pauses.

Van Bruggen found that good writers spend more time in long pauses, while less competent writers pause for briefer periods. Additionally, good writers often pause before they write whole segments of text, while poor writers frequently pause before sentence- and word-level tasks. Van Bruggen also discovered that students who had mastered drafting skills, as measured by high scores on usage tests, wrote at a rapid rate between pauses; students who had not mastered drafting skills wrote more slowly.

The next major research was undertaken by Janet Emig in 1971. Her study is particularly significant because it has served as a prototype for many subsequent projects. Emig studied eight high school seniors who were identified as good writers by the chairs of the local English departments. She met with each student four times. During those tape-recorded sessions, students simultaneously composed aloud and on paper while they were being observed by the examiner, who was in the same room. The investigator also interviewed each student.

An abbreviated version of the outline Emig used to analyze her data is presented in Table 1. Her data suggested that students did little planning before they began translating on paper, and they seldom outlined. She also found that students' composing processes for self-sponsored writing (i.e., writing students decided to do themselves) differed from those for school-sponsored writing (i.e., assigned by teachers): The students planned longer and reformulated more for self-sponsored writing; they also evidenced more instances of clearly discernible starting and stopping behavior. Emig concluded that students should be allowed to do more self-sponsored writing in order to encourage good writing behavior.

Mischel (1974) replicated Emig's design, with similar results, in his study of a 17-year-old high school student referred to as "Clarence." Mischel found that all Clarence's planning, both at the

TABLE 1

ABBREVIATED VERSION OF EMIG'S OUTLINE FOR ANALYZING DATA

1. Context of Composing
2. Nature of Stimulus
    - Registers:
        - Field of Discourse
        - Mode of Discourse
    - Self-Encountered Stimulus
    - Other-Initiated Stimulus:
        - Assignment by Teacher
        - Reception of Assignment by Student
3. Prewriting
    - Self-Sponsored Writing:
        - Length of Period
        - Nature of Musings and Elements Contemplated
        - Interveners and Interventions
    - Teacher-Initiated (or School-Sponsored Writing)
        - Same categories as for Self-Sponsored
4. Planning
    - Self-Sponsored Writing
        - Initial Planning
        - Later Planning
    - Teacher-Initiated Writing
        - Same categories as above
5. Starting
    - Self-Sponsored Writing
        - Seeming Ease/Difficulty of Decision
        - Element Treated First Discursively
        - Context & Conditions under which Writing Began
        - Interveners and Interventions
    - Teacher-Initiated Writing
        - Same categories as above
6. Composing Aloud: A Characterization
    - Selecting and Ordering Components
    - Anticipation/Abeyance
    - Kinds of Transformational Operations
    - Style
    - Other Observed Behaviors
        - Silence
        - Vocalized Hesitation
    - Tempo of Composing
        - Combinations of Composing and Hesitational Behaviors
    - Theoretical Statements
        - concerning Spontaneous Speech
7. Reformulation
    - Type of Task
        - Correcting
        - Revising
        - Rewriting
    - Transforming Operations
        - Addition
        - Deletion
        - Reordering or Substitution
        - Embedding
8. Stopping
    - Formulation
        - Seeming Ease/Difficulty of Decision
        - Element Treated Last
        - Context and Conditions under which Writing Stopped
        - Interveners and Interventions
        - Seeming Effect of Parameters and Variables
    - Reformulation
9. Contemplation of Product
    - Length of Contemplation
    - Unit Contemplated
    - Effect of Product upon Self
    - Anticipated Effect upon Reader
10. Seeming Teacher Influence on Piece
    - Elements of Product Affected
        - Registers
        - Formulation of Title or Topic
        - Length
        - Purpose
        - Audience
        - Deadline
        - Amenities
        - Treament of Written Outcome
        - Other

(Adapted from Emig, 1971, pp. 34-35)

writing sessions and at home, was mental, without physical activity such as taking notes or outlining. His planning time ranged from less than one minute for school-sponsored writing to approximately 20 minutes for an episode of self-sponsored writing. Clarence paid little attention to revising, although he did spend some time on reordering groups of words.

In another study reported in 1974, Stallard found that longer planning time distinguished the writing processes of good writers. Stallard used an observational checklist, an interview, and an analysis of written products to investigate the composing behavior of his high school seniors. Stallard found that only one student made any kind of outline--four sentences numbered 1-4. He also found that the good student writers spent more time in completing the assignment and in contemplating the product, both during and after the first draft. Stallard concluded that "a major behavioral characteristic of the good writer is a willingness to put forth effort to make communication clearer to a reader" (p. 216). This conclusion was predicated on evidence that the good writers planned more, stopped longer and more frequently to review what they had written, and revised more than did the poor writers.

Whereas most research involves older students and adults, Sawkins (1975) examined the composing processes of fifth-grade students. Sawkins interviewed 30 boys and 30 girls of "average" ability. She then compared the students who wrote the 15 highest and 15 lowest rated compositions, as measured on an analytic scale. On the basis of the interviews and an analysis of students' compositions, Sawkins drew the following conclusions about fifth-grade writers:

1. Writers tend to consider aspects of content before they begin writing and while they are writing.

2. For the most part writers proceed with writing without first having made notes or an outline.

3. Most writers do not have the complete story in mind before they begin writing, but make the story up as they go along and decide on the ending about mid-way through the composition.

4. Fifth grade writers appear to give very little thought to choosing words for particular purposes, to the sentences they are writing, or to the paragraphing they use.

5. Many writers ask the teacher for help for spelling but do not ask for other kinds of help, even though they are aware of problems related to the content of their stories as well as to punctuation, capitalization, and paragraphing.

6. Most writers proofread after writing the first draft in order to check on various aspects of the mechanics of composition as well as, to a more limited degree, matters of content.

7. Most writers who choose to rewrite do so in order to produce a neater appearing paper. (pp. 47-48)

In another 1975 study at the elementary-school level, Graves examined the composing processes of second-grade children and concluded that their writing processes have three phases:

> Prewriting phase. This phase immediately precedes the writing of the child. Examples of factors related to writing observed in this phase were the contribution of room stimuli to thematic choice, art work behaviors, and discussions with other persons.
>
> Composing phase. This phase begins and ends with the actual writing of the message. Examples of phase factors were spelling, resource use, accompanying language, pupil interactions, proofreading, rereadings, interruptions, erasures, and teacher participation.
>
> Postwriting phase. This phase refers to all behaviors recorded following the completion of writing the message. (p. 231)

Graves and his associates report on another study at the elementary level (Graves 1981a & 1981b, Graves & Murray 1980, Calkins 1980a & 1980b). The Graves team spent the years 1978-1980 studying the writing of students in first through fourth grades. These students engaged in extensive writing practice that fostered composing abilities. Children were observed before, during, and after writing activities in their regular classrooms, and the researchers kept detailed records of the students' writing behaviors. Occasionally, the writing activities were also videotaped. During videotaping, the student writer wore a small microphone so that the researchers could capture any vocal or sub-vocal behavior.

Narratives reporting the behavior of the young writers in the Graves project provide a rich source of data on the composing process. The data reveal that even first grade children can compose, and that many eight-year-old children are capable of writing to find out what they mean. In the process of discovering meaning, subjects willingly composed as many as ten unassigned drafts. Redrafting was particularly evident when the teachers discussed the compositions with the student authors and when students were encouraged to read and discuss other students' writing. This focus on revision helped students to develop a sense of audience and of clarity and cohesion as well as to acquire revising skills. The first revision skills students mastered were mechanical changes such as correcting spelling and punctuation. Interestingly, children who did not receive instruction in punctuation mastered as many as or even more punctuation skills than did those who received explicit drill and practice on punctuation. As they became more confident with the mechanical aspects of writing, the students revised content, adding information and reformulating whole texts. Furthermore, the more the students drafted and revised, the more proficient they became at writing.

In her 1979 study, Pianko examined aspects of the writing processes of ten remedial and seven traditional (i.e., both average and good) writers who were freshmen in a community college. Each subject composed a 400-word essay on five different occasions. Participants were observed, videotaped, and interviewed. Observers recorded the length and number of occurrences for various writing behaviors.

Pianko reports that most students began drafting on paper before they had a complete idea of what they wanted to write. Although fourteen did some mental planning before drafting, students stated that they did most of their planning during composing. Most students wrote only one draft, which they reported was typical of their writing when it must be done within a certain time in class. Two behaviors, pausing and scanning, significantly influenced composing time and rate of composing. Traditional students paused to plan, and they rescanned to reorient themselves so they could decide what to write next. Furthermore, traditional students were more concerned with communicating their ideas than with correcting mechanics and usage. Remedial students, however, often paused for diversion or to determine whether surface elements of their texts were correct.

In another 1979 study, Perl examined the composing processes of five unskilled college writers. Each writer met individually with the researcher for five separate 90-minute sessions. The data collected were students' written products, tapes of their oral composing, and their responses to interviews. The data were coded and analyzed for the time and frequency of different composing behaviors.

All participants in Perl's study displayed consistent composing processes. They spent only about four minutes in pre-drafting planning, and this planning consisted generally of (1) rephrasing the topic until a word or idea elicited an event in the student's experience, (2) turning a broad topic into two manageable subtopics for writing, and (3) associating various words with the topic. Perl's unskilled writers interrupted the flow of their drafting when they became aware of the surface features of writing. Thus they generally revised to fix mechanics, lexicon, and syntax. Table 2 displays an analysis of students' editing behavior.

Table 2

Editing Behaviors

	Tony	Dee	Stan	Lueller	Beverly	Total
Total number of words produced	1720	1271	1640	1754	2179	8564
Total form	210	24	49	167	100	550
Additions	19	2	10	21	11	63
Deletions	44	9	18	41	38	150
Word Choice	13	4	1	27	6	51
Verb Changes	4	1	2	7	12	26
Spelling	95	4	13	60	19	191
Punctuation	35	4	5	11	14	69
Total content	24	7	13	2	21	67

(Perl, 1979, p. 331)

Despite these editing efforts, students' essays still evidenced serious problems. Perl thinks this phenomenon may have been caused (1) by students' tendency to assume that their readers could understand their text and (2) by their selective perception, as is evidenced by the fact that they often read aloud what they thought they had written rather than what they actually did write.

Recently, the number of reported studies has increased. Major reports appearing in 1980 include those conducted by Gould, Glassner, and Flower and Hayes. Gould videotaped approximately 50 adults, college graduates who ranked in the upper twenty percent on intelligence scales, as they composed business letters, either by dictating or writing with a pen or a typewriter. Some of Gould's results contradict findings from many studies, perhaps because the writing task was not typical of the tasks of other students. His writers rarely made notes, and they reviewed their texts infrequently. This review was brief and local. Revisions were few, local, and usually immediate rather than delayed. One important result, consistent with those of other studies, should be noted: Gould found that planning is a significant element of writing, consuming a high proportion of total composing time--65%.

The significance of planning is also reflected by changes in levels of activity in the brain. Glassner (1980) used an electroencephalograph to scan the activity of the left and right hemispheres of writers' brains as they composed. He obtained data for 30 college students, 15 men and 15 women between the ages of 18 and 22. These subjects were also videotaped.

Glassner first established a baseline rate of hemispheric activity for each writer. Then the writers composed with electrodes attached to their right and left temporal lobes. Some chose to write about familiar topics that did not pose either global or local planning challenges since the writers had repeatedly rehearsed the topics, either mentally or in spoken discourse. Because of this rehearsal, they could compose almost automatically, without consciously attending to planning their discourse. Under these conditions, an electroencephalograph measured higher levels of activity in writers' left brains than in their right brains. Interviews with the participants verified the automatic nature of their writing at the time of their heavier left-brain activity. One writer, who wrote about an automobile accident she had been involved in, reported,

> I knew the words that I would say, as I have said them before to insurance investigators, lawyers, my family, and friends. It was as if a record was in my head that kept repeating itself. (p. 88)

Conversely, writers evidenced high levels of right-hemisphere activity when they chose unrehearsed topics that caused them to pause and engage in significant amounts of in-process planning.

Flower and Hayes (1980) report on their analysis of a five-year collection of protocols from novice and expert writers. Protocols are transcripts prepared from tape recordings of writers who think aloud as they compose. It should be noted that these tapes are not just records of oral composing, but of the problem-solving goals or plans that occur during writing as well (e.g., "I think I'll start with an anecdote").

Flower and Hayes found that good writers address all elements of the writing task. Conversely, poor writers are concerned primarily with the features and conventions of written texts, such as the number of pages to be written. Futhermore, expert writers create a rich network of problem-solving goals that help them generate content, while poor writers are concerned with statements about the subject; good writers continue to develop and modify their goals as they write, while poor writers frequently do not change their original perception of the task.

In a subsequent study, Flower and Hayes (1981) analyzed the location and duration of pauses in the protocols of three expert and one novice writer. They found that a high number of goal-related activities occur during the pauses before episodes of writing (i.e., units of sustained focus in the process of writing). Many such activities pertain to process goals (instructions and plans writers give themselves for directing the writing process) rather than content goals (things writers might say). Flower and Hayes also discovered that paragraphs are poor predictors of long pauses; rather, long pauses occur when writers are engaged in goal-related activities (e.g., setting a new goal, evaluating a completed goal). Table 3 displays the results of the analysis of goal-related and other actions occurring at episode boundaries.

TABLE 3

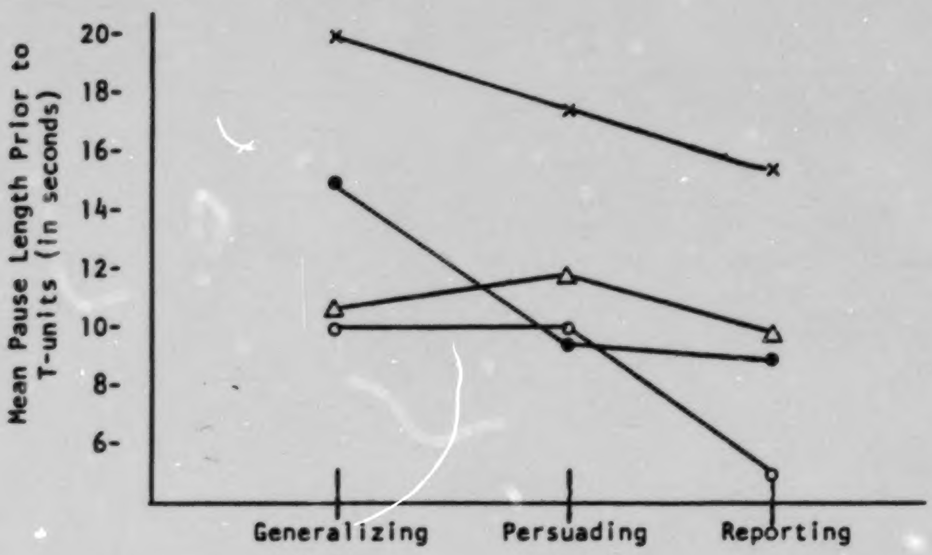
ACTIONS OCCURRING AT EPISODE BEGINNINGS

	Goal Related Actions			Other Actions					
	Goal Setting								
	Setting Content Goals	Setting Process Goals	Acting on Goal	Eval-uation	Review	Meta-Comment	Other	% Goal Setting	% Goal Related
Expert 1	10	5	2	1	1	6	6	48%	55%
Expert 2	14	14	16	3	2	3	3	51	80
Expert 3	25	14	17	10	4	4	2	51	74
Novice	20*	5	6	3	7	8	6	45	56
Average	18	10	10	4	4	5	4	49%	68%

*45% devoted to reviewing assignment or earlier goal (Flower & Hayes, 1981, p. 241)

Flower and Hayes additionally report that the length of time spent in episodes of drafting between pauses was greater for the expert writers than for the novice writer.

The timing of pauses was also an important design feature in Matsuhashi's recent study (1981) of four high school seniors who were considered skilled writers. The students were videotaped while sitting in a small office at a narrow desk. Two cameras were used, one aimed at the writer and the other at the writing pad the student used. Each participant was involved in 14 writing sessions and composed in four discourse types, although Matsuhashi reports on only three. Matsuhashi found that pause-time increased according to the type of discourse students were composing, in the following order: reporting, persuading, and generalizing. Results of her analysis of pause time by discourse type are presented in Figure 1.



Note: o Annette, x Edna, ● John, △ Sari

Figure 1. Mean Pause Length for Three Discourse Purposes (adapted from Matsuhashi, 1981, p. 124).

Matsuhashi also reports that her writers paused for a short time when they were planning their next words or phrases; they paused for longer periods when they were planning longer segments of text. She found that planning highly abstract sentences (superordinates) required more time than planning sentences that add supporting details (subordinates). The opposite was true for individual words: Writers paused for less time before superordinate (general) terms than before subordinate (specific) terms. Overall, Matsuhashi's skilled writers spent more than half their total composing time in pausing. In a subsequently reported analysis of data from this study (1982), Matsuhashi and Spittle found that pause time is concentrated around predicates, and that modifiers come out in a rapid string.

Atwell (1981) found that all the participants in her study paused at some time during composing. She studied ten traditional and ten remedial undergraduate writers, who spent half their 20-minute composing period in "blind" writing. During this ten-minute period, participants wrote on textured paper that did not take an imprint; only the attached carbon copy was readable. Atwell found that the good writers spent more time in global planning than in local, sentence- and word-level planning, while the remedial writers spent more time in local planning. This focus on local planning made her remedial writers more dependent upon reviewing; they strayed further from the text when they could not review, thus writing somewhat less coherent texts. Conversely, the traditional students maintained their high degrees of textual coherence under blind-writing conditions because they could rely on the writing plans in their minds. Figure 2 displays a coherence map showing the change that occurred for one essay of one remedial writer, who was typical for the group.

Three recent major studies treated only one element of composing--the process of revising. These studies were reported by Sommers (1980), Bridwell (1980), and Faigley and Witte (1981).

Sommers studied the revising behavior of 20 freshmen college students and 20 experienced adult writers, mostly journalists, editors, and academics. Each participant composed three essays and rewrote each essay twice. Sommers also interviewed her participants after the third

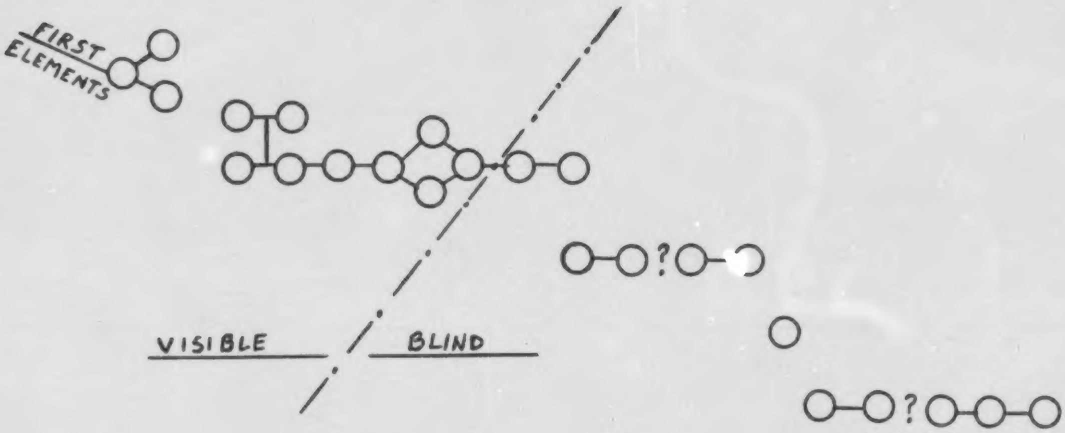


Figure 2. Map of an essay with moderate local coherence and no global coherence (Adapted from Atwell, 1981, p. 5). Circles represent elements of what Atwell terms the "microstructure." Lines represent text connections: lines connecting elements horizontally indicate statements at the same level; lines connecting elements vertically indicate that subordinate ideas are incorporated to develop superordinate concepts. High to low position of circles represents superordinate/ subordinate levels of concepts.

draft of each essay. All drafts were analyzed for the frequency of revision operations (i.e., deleting, substituting, adding, and reordering) and for the levels of these operations (i.e., word, phrase, sentence, theme). Tapes of interviews were examined to determine writers' primary, secondary, and tertiary concerns when they revise.

Analysis of the revisions and the interviews indicated that the students writers did not employ either reordering or adding operations. Rather, they generally viewed revising as a rewording activity, and one of their greatest concerns was word repetition. Although students reported that they sensed the need for more global revisions, they hadn't learned strategies for making them. The revising behavior of the experienced adult writers differed from that of the students. Although the experienced writers revised most frequently by adding and deleting at the sentence level, as a group they employed all revision operations at all levels. When interviewed, the experienced writers said that when they revise, their primary objective is to give shape to their writing.

In her inquiry into the revising process, Bridwell (1980) examined the writing of 171 twelfth-grade students. Writers composed on a designated topic during the first writing session, making changes in their text on that day. The drafts were collected and then distributed at a second session, at which teachers instructed the students to mark up their essays for any additional revisions and then write a new draft. The participants, who had written with blue pens during the first session, wrote with black pens at the second session so that the first draft, between-draft, and second-draft revisions could be distinguished.

Both drafts were collected and analyzed for changes at the surface level (e.g., spelling and punctuation), word level, phrase level, clause level, sentence level, multi-sentence level (i.e., two or more consecutive sentences), and text level. The analyses showed that surface- and word-level changes accounted for more than half the students' revisions. When students made any sentence-level changes, they usually made multi-sentence revisions. Furthermore, the greatest number of changes was made while composing the final draft. (See Table 4.) The essays were rated on an analytic scale, and the final revised versions were rated higher in quality than were the early drafts, verifying the importance of the revision process.

In a similarly designed study, Faigley and Witte (1981) examined the revising processes of six inexperienced student writers, six advanced student writers, and six expert adult writers. The expert writers revised at higher levels than did the student writers. The researchers report that the inexperienced students primarily corrected

TABLE 4

PERCENTAGES OF TOTAL REVISION FREQUENCIES AT LEVELS AND STAGES

Level	Stage			Level Percentage
	First Draft	Between Draft	Second Draft	
Surface	9.00	2.58	13.25	24.83
Word	12.87	5.07	13.30	31.24
Phrase	5.66	3.43	8.91	18.00
Clause	.86	1.22	4.23	6.31
Sentence	1.30	1.63	4.88	7.81
Multiple-Sentence	1.16	3.26	7.28	11.80
Stage percentage	30.85	17.29	51.85	

(Adapted from Bridwell, 1980, p. 207)

errors (made formal changes) and made meaning-preserving changes, most frequently substituting synonyms. Advanced student writers made many similar meaning-preserving changes; however, they also made structural changes that altered the meaning of their text. Although the expert adult writers made a substantial number of meaning-preserving changes, they also made substantially more changes that affected meaning than did either group of students. The results are displayed in Table 5.

TABLE 5

FREQUENCIES OF COMBINED REVISION CHANGES PER 1000 WORDS IN FINAL DRAFTS FOR THREE GROUPS OF WRITERS

	Formal Changes	Meaning-Preserving Changes	Structure Changes
Inexperienced Students	21%	65%	11%
Advanced Students	18%	58%	24%
Expert Adults	15%	50%	34%

(Adapted from Faigley & Witte, 1981, p. 406)

Summary

This paper has presented a review of the research focused on the process of writing. The research indicates that planning consumes a high proportion of composing time, and that planning entails making global as well as paragraph-, sentence-, and word-level decisions. When writers pause, they are usually planning, and the length of their pauses corresponds to the type of planning that is engaging them. Differences in planning behavior separate good from poor writers, with good writers spending not only more time in overall planning than poor writers do, but also more time in global rather than local planning.

During drafting, writers deal with a heavy mental load because they must call on requisite form skills (e.g., spelling and punctuation) in order to encode the content they are planning. Consequently, writers who have mastered these skills can draft out their ideas more rapidly. Thus when good writers review their texts, they review more for global elements, while less competent writers review for errors. These unsuccessful writers are also more dependent on reviewing.

The research has shown that revising is a process that is acquired as writers develop competence. In early stages of development, they concentrate on correcting errors and changing surface features in their texts. As they mature, writers progressively concentrate on restructuring and shaping their discourse, redefining their ideas as they compose, and adjusting their writing to meet their audiences' needs.

More information on writing will soon be available because more research is underway. This burgeoning interest in writing contrasts sharply with the dirth of the early corpus--one study in 1946, the next in 1971. Perhaps any review published a few years from now will require volumes of prose rather than these few pages. That is something desired by all those interested in this vital aspect of education.

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RESEARCH ON THE COMPOSING PROCESS: METHODOLOGY, RESULTS, AND LIMITATIONS

Ann Humes

ABSTRACT

Methods followed in recent research on the composing process are discussed: laboratory case studies of the composing process, naturalistic studies, quasi-product studies that interpret results in terms of the process, and studies that utilize somewhat unique procedures. The results of the research are presented in terms of the process and of the subprocesses of writing (planning, translating, reviewing, and revising). Limitations of the methodologies are explored, and conclusions about the corpus of results are presented.

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RESEARCH ON THE COMPOSING PROCESS: METHODOLOGY, RESULTS, AND LIMITATIONS

Ann Humes

Researchers have long been more interested in students' ability to read than in their ability to write. Recently, however, the research community has turned more of its attention toward writing. Although the amount of writing research is still relatively meager, it has during the past few years produced promising information regarding the composing process. Furthermore, writing research has undergone a methodological transformation: Research techniques have expanded beyond the classical experimental paradigm traditionally used in studies of writing (i.e., including both experimental and control groups, applying a specific treatment, and measuring post-treatment effects) to include a broader array of methods for investigating the composing process.

This paper first discusses the methodologies used in recent research on the composing process. It then presents the results of that research in terms of the process and subprocesses of writing. It closes by discussing limitations of the methodologies and conclusions about the results.

METHODOLOGY

In comparison with what is known about human perception activities, relatively little is understood about human production activities such as writing, singing, whistling, drawing, and computer programming (Gould, 1980). This lack of knowledge results partially from a corresponding lack of valid and reliable experimental strategies and techniques for studying production tasks.

Until the last decade, the methodology was dominated by the comparative experimental method popular in psychology. Research focused on measurable aspects of written products rather than on the behavior of the producers of those products.

Recently, however, research interest in the processes of writing has burgeoned (Emig, 1982). Now the research methodologies include laboratory case studies of the composing process, naturalistic studies, quasi-product studies that interpret results in terms of process, and studies that have unique procedures as a research focus. These newer categories of studies are the focus of this paper. Consequently, not treated here are studies that analyze written products per se (e.g., Crowhurst & Piche, 1979; Stahl, 1974), studies of the language development of students as determined by their written discourse (e.g., Hunt, 1965; Loban, 1976), and studies investigating the effects of instruction, such as those on sentence combining (e.g., Mellon, 1969; O'Hare, 1973).

CASE STUDIES

The roots of laboratory case studies of the composing process are usually traced to the work of Janet Emig (1971). Emig studied the composing processes of eight high school seniors, selected by their teachers as good writers. The students met four times with the investigator and composed orally while composing on paper. Emig observed them during their writing, making notes and recording the oral composing. All eight students were also interviewed.

Participants in laboratory case studies vary in number from one (e.g., Mischel, 1974) to 84 (e.g., Van Bruggen, 1946). However, following Emig's model, researchers generally limit participants to fewer than 20 because of the complexities of data collection and analysis. Participants most frequently compose alone in a writing area theoretically free from distraction (e.g., Matsuhashi, 1981; Perl, 1979). These participants occasionally have been elementary students (e.g., Sawkins, 1975) or junior high students (e.g., Van Bruggen, 1946), but more often they are high school students (e.g., Emig, 1971; Matsuhashi, 1981; Mischel, 1974; Stallard, 1974), college students (e.g., Flower & Hayes, 1981b; Perl, 1979), or experienced adults (e.g., Gould, 1980). Sometimes experts and relatively inexperienced writers are compared (e.g., Flower & Hayes, 1981b; Gould, 1980).

In some studies, the researcher is in the same room with the writer, observing within the writer's view (e.g., Emig, 1971) or through a one-way screen (e.g., Van Bruggen, 1946). Sometimes the researcher observes outside the room on a videotape monitor (e.g., Matsuhashi, 1981).

Researchers make notes about the writer's behavior during composing (e.g., Emig, 1971; Matsuhashi, 1981; Perl, 1979), recording such activities as energetic spurts of writing or revising. These notes often guide interviews with the writers in order to stimulate their memories of the reasons for a particular composing behavior (e.g., Pianko, 1979). Interviews usually take place immediately after composing so that participants can give accurate information (e.g., Pianko, 1971; Stallard, 1974). Most are interviewed individually to prevent them from repeating answers that they hear other participants give. Interviews often include questions about various aspects of writing activities and attitudes toward writing (e.g., Emig, 1971; Pianko, 1979).

Some researchers either assign or let writers select topics ahead of time, encouraging participants to rehearse and plan (e.g., Emig, 1971; Matsuhashi, 1981; Sommers, 1980). Other researchers assign predesignated topics, combining preparation into the composing observed (e.g., Flower & Hayes, 1981b; Gould, 1980).

Several researchers time behaviors such as reading and revising (e.g., Glassner, 1980; Matsuhashi, 1981; Perl, 1979; Pianko, 1979). Another behavior frequently investigated by timing methods is the pause phenomenon. Pause research can be traced back to 1946, when John Van Bruggen set out to study the rate of the flow of words during composing. Van Bruggen tackled the problem of studying the composing process in that pre-computer era by designing an elaborate system to record the regularity of the flow of participants' words during writing. This unusual system used a time-recording kymograph, motor-driven rollers, a motor-driven punch over a magnetic coil, a disc with evenly spaced wires, copper springs, magnetic coils, and a copper stylus. The noisy part of the system was located in a room across from the studio where the writer composed. While the participant wrote, an examiner, who sat behind a one-way screen with the stylus and the pressure-measuring device, simulated the participant's writing bursts and pauses by touching and lifting the stylus in synchrony with the writer's movements. Pause-research technology, with its access to computers and videotape, has come a long way from Van Bruggen's pioneering system.

Writers' pauses are an important topic for composing-process research because pausing consumes more than half the writer's composing time (e.g., Gould, 1980; Matsuhashi, 1981). Some researchers examine the lengths of pauses between individual words, syntactic structures, or units of meaning (e.g., Flower & Hayes, 1981b; Matsuhashi, 1981). Others investigate the total length of time that writers pause while composing a whole piece of discourse (e.g., Gould, 1980). Researchers claim that

> the lengths of pauses, a measurable feature of writing behavior, and their location in the text . . . provide a temporal taxonomy or description of the real-time aspects of written-language production from which inferences about planning and decision-making can be made. (Matsuhashi, 1981, p. 114)

Still other case studies require participants to talk while they compose. Some writers say only the words that they are drafting (e.g., Emig, 1971), while others report on what they are thinking (e.g., Berkenkotter, 1982; Flower & Hayes, 1981b). This oral composing is tape-recorded. The audio-recordings (and, when available, concomitant videorecordings [e.g., Flower & Hayes, 1981b]) are often subjected to protocol analysis, which cognitive psychologists consider a powerful tool for identifying psychological processes (Flower & Hayes, 1980a).

A protocol is a detailed, time-ordered record of a writer's composing behavior, including a transcript of the writer's verbalizing during composing, as well as all the written material he or she produces (Flower & Hayes, 1980a). For a protocol, writers "are asked to say aloud everything they think and everything that occurs to them while performing the task, no matter how trivial it may seem. Even with such explicit instructions, however, subjects may forget and fall silent" (Hayes & Flower, 1980b, p. 4).

In analyzing protocols, the researcher infers the underlying psychological processes by which the writer performs the task (Hayes & Flower, 1980b). Writing processes are "identified by matching the verbal protocol word for word with the writer's notes and text" (p. 21).

Flower and Hayes (1980a) have collected and analyzed many protocols in recent years. They report that a typical protocol from a one-hour session will include four to five pages of a writer's notes and text as well as a 15-page manuscript typed from the taperecording. Perl (1979) has developed an elaborate, effective coding system for protocol analysis. The system divides writers' behavior into 16 major categories and 15 subcategories. The coding system is complemented by Perl's numbering system for a time line, which allows her to time each writing behavior. From the coding and timing data, one can derive the following information:

(1) the amount of time spent during prewriting;

(2) the strategies used during prewriting;

(3) the amount of time spent writing each sentence;

(4) the behaviors that occur while each sentence is being written;

(5) when sentences are written in groups or "chunks" (fluent writing);

(6) when sentences are written in isolation (choppy or sporadic writing);

(7) the amount of time spent between sentences;

(8) the behaviors that occur between sentences;

(9) when editing occurs (during the writing of sentences, between sentences, in the time between drafts);

(10) the frequency of editing behavior;

(11) the nature of the editing operations; and

(12) where and in what frequency pauses or periods of silence occur in the process. (p. 322)

A far less complex protocol technique is used by Lillian Bridwell, who calls her procedure "the poor woman's protocol analysis" (Bridwell, 1981b). Bridwell asks writers to make notes, in the margins of their compositions, on what they are thinking about as they compose.

NATURALISTIC STUDIES

In contrast to studies dealing with writers who compose in a laboratory, naturalistic studies take place within an ordinary setting for writing, whether that setting is the professional writer's context for composing (Berkenkotter, 1982) or the classroom (e.g., Edelsberg, 1981; Graves, 1981). In most naturalistic studies, the investigator is a participant-observer.

In the study of one professional writer (Berkenkotter, 1982) the participant composed in his usual environment for writing, making no adjustments in writing time, topic, or procedures. The investigator collected data on his behavior, analyzed his notes and texts, and talked with him about his processes.*

Classroom studies are designated as participant-observer studies (Edelsberg, 1981; Emig, 1982). In these studies, the investigator functions within a classroom, where he or she narrates the events occurring in that setting. The participant-observer may also assist the teacher and/or the students.

A typical and the best known participant-observer research project is the two-year study by Donald Graves (in Gentry, 1980a). Children were observed before, during, and after writing episodes, and the researchers kept detailed records of the students' writing process. Some of the writing episodes were also videotaped. During videotaping, the student writer wore a small microphone so that the researchers could capture any vocal or sub-vocal behavior. Narratives reporting the behavior of the young writers in the Graves project provide a rich source of data on the composing process.

QUASI-PRODUCT STUDIES

Quasi-product studies have dealt with one element of the composing process: revising activities. Typically, participants compose on a topic during the first session, making changes in their text on that day; the drafts are collected, photocopied, and analyzed. At the next session, the compositions are returned to the writers, who revise by marking on the drafts; then they compose a second draft. Both drafts are collected (e.g., Faigley & Witte, 1981). Drafts are analyzed for changes to determine, for example, (1) whether the writers decided to add new information to the text or to remove old information, and (2) where and why they made such changes (e.g., Bridwell, 1980; Faigley & Witte, 1981).

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*The researcher collected protocols for some episodes of writing; this procedure is not typical of naturalistic studies. However, the study is classified here as naturalistic because of other features of the project and because the writer contended that talking aloud quickly became natural.

In consonance with case studies, these inquiries may compare capable and remedial or novice writers (Faigley & Witte, 1981; Sommers, 1980) and elicit or infer information about their thinking processes (e.g., Beach, 1981; Bridwell, 1980; Sommers, 1980); usually few participants are studied (e.g., Faigley & Witte, 1981; Sommers, 1980), and the writers are generally older students and adults (e.g., Bridwell, 1980; Faigley & Witte, 1981; Sommers, 1980). In contrast with case studies, the product is analyzed rather than observations and/or protocols of the writers (e.g., Bridwell, 1980).

UNIQUE PROCEDURES

Occasionally a unique procedure is used to investigate a particular facet of the composing process. One such technique is "blind writing," performed to study what happens when the writer is unable to read the text he or she is composing. In one study, the writers composed on special paper that does not take an imprint on the first page, only on the carbon copy (Atwell, 1981). In another study, the writers composed with a wooden stylus so that an imprint appears only on the carbon copy of the draft (Gould, 1980). In a third study, writers used invisible ink (Hull, Arnowitz, & Smith, 1981). Consequently, only the researcher can read what is written.

Another unique procedure involves the use of an electroencephalograph to scan the activity of the left and right hemispheres of the writer's brain as he or she composes (Glassner, 1980). During scanning, the device also provides timing information on when the activity levels of the hemispheres vary. The right brain is active when the person is processing spatial, global concepts; the left brain is active when the person is processing linearly. A baseline rate is first established by recording five minutes of hemispheric activity with the participant's eyes closed and five minutes with eyes open. Then the participant composes with electrodes attached to his or her right and left temporal lobes.

The laboratory studies, naturalistic studies, quasi-product studies, and unique procedures have begun to produce some results. These results have already modified the established, scholarly view of the composing process.

RESULTS

Information derived from inquiries using the new methodologies to study writing has discredited the strict linear model of the composing process--prewriting, writing, and postwriting--as an appropriate model for research purposes.* Before the era of the new composing-process research, scholarly literature propounded only theoretical models. These models generally defined three linear stages: The first stage, prewriting, included all the preparatory efforts in generating and organizing, as well as a possible incubation period; the second stage, writing, covered the actual work of putting words on paper; the last stage, postwriting, included evaluating, editing, and revising the completed text (King, 1978).

This interpretation is inappropriate for research purposes because it describes "the growth of the written product, not . . . the inner process of the person producing the product" (Flower & Hayes, 1981b, p. 369). As a process, writing does not move in a straight line from conception to completion: All planning is not done when words are put on paper; all the words are not on paper before writers review and revise. Writers move back and forth among these subprocesses. For example, after text has been composed on paper, the writer may notice a gap for which new content must be planned. Many researchers describe this recursiveness, e.g.,

> . . . planning, transcribing, and reviewing are not one-time processes . . .. Rather, the text grows and changes; planning, transcribing, and reviewing what has been written occur in irregular patterns. (Nold, 1979b, p. 2)

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*For pedagogical purposes, however, the linear model is still viable because the activities of each subprocess are more easily presented in separate stages. For example, teaching students to reorder text is easier when a completed text is available to cut and paste.

> . . . [the writer moves] in a series of nonlinear movements from one subprocess to another . . .. (Sommers, 1978, p. 8)

Although researchers variously describe the recursive subprocesses of composing (e.g., Flower & Hayes, 1981a: planning, translating, reviewing; Nold, 1979b: planning, transcribing, reviewing; Gould, 1980: planning, generating, reviewing, accessing other information), the results of the research on composing are described in this paper under these subprocess headings: planning, translating, reviewing, and revising.*

PLANNING

Research findings indicate that planning is a thinking process that writers engage in throughout composing--before, during, and after the time spent in putting words on a page. During planning, "writers form an internal representation of knowledge that will be used in writing" (Flower & Hayes, 1981a, p. 372). More research results are available on planning than on any other subprocess of composing. This research focuses on (1) the elements of planning, (2) the time spent in planning, (3) the kinds of planning done before and during composing, and (4) the differences between competent and remedial writers' planning activities.

Planning elements include generating and organizing content, and setting goals (Flower & Hayes, 1981a). Generating entails gathering information to write about, whether that information is material from external sources or is content discovered within the writer's mind.

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*Choice of these labels does not imply disagreement with any researchers' categories. Rather, this division represents a practical organization for discussing what is now known about the process of composing written discourse.

Bourne, Dominowski, and Loftus (1979) similarly describe generating as

> Retrieving facts and procedures from the long-term memory
>
> Scanning information available in the environment . . .. (p. 238)

Organizing is ordering content; it contributes structure to a final product. Organizing may involve deleting content when more content has been generated than is needed for the specific purpose and/or arrangement. In actual practice, plans for organizing content rarely include formal outlines (Emig, 1971; Mischel, 1974; Stallard, 1974).

Setting goals involves mentally planning the individual en-route tactics for completing the writing task. Writers may set a number of such goals while developing a complete discourse. Protocols show that goals may be as complex as "Conform to the rules of a genre," as specific as "I'll include an illustration," or as simple as "Write down what I can remember" (Flower & Hayes, 1980b, p. 18).

Writers set two kinds of goals: content goals that govern what to say (e.g., "I'll describe the character"), and process goals that direct the writer's own behavior (e.g., "I think I'll review that part") (Flower & Hayes, 1981a). Some goals specify both content and process, such as "I want to open with a statement about political views" (Flower & Hayes, 1981a, p. 377).

The importance of goals is evidenced by the large number of goal-related activities that appear in writers' protocols. These activities include setting goals and acting on goals. Table 1 displays the number of goal-related activities that Flower and Hayes (1981b) found at the beginnings of episodes of writing. Writing episodes "are units in the process of the writer rather than in his or her product" (Flower & Hayes, 1981b, p. 234). These units are periods of sustained focus. Boundaries of episodes are suggested by a shift of focus, which can be agreed upon by independent readers (1981b). These shifts in focus typically occur when the writer describes the starting point of the goal, e.g., "Write an introduction" (Flower & Hayes, 1981a, p. 377), and evaluates the success or completeness of the goal, e.g., "That's banal--that's awful" (p. 378).

The quantity and quality of the goals that are set differentiate good and poor writers (Flower & Hayes, 1980a). Good writers create a rich and elaborate network of goals and subgoals that help them generate content, while poor writers concern themselves with statements about the topic (Flower & Hayes, 1981b). Diagrams of actual sets of goals and subgoals and of networks of goals demonstrate the nature and content of the goal-setting process. Such diagrams are found in Figures 1 and 2. Figure 1 displays a writer's actual set of subgoals, and Figure 2, a network of goals.

In addition to setting goals and to generating and organizing content, planning includes such diverse "prewriting" or rehearsal activities as making notes about the topic, drawing (Graves & Murray, 1980, p. 50), and eating or waiting for a bus (Perl, 1979) while deriving ideas. When researchers measure prewriting activities as indicators of planning time, they find that writers do little of their planning before they

TABLE 1

ACTIONS OCCURRING AT EPISODE BEGINNINGS

	Goal Related Actions			Other Actions					
	Goal Setting								
	Setting Content Goals	Setting Process Goals	Acting on Goal	Evaluation	Review	Meta-Comment	Other	% Goal Setting	% Goal Related
Expert 1	10	5	2	1	1	6	6	48%	55%
Expert 2	14	14	16	3	2	3	3	51	80
Expert 3	25	14	17	10	4	4	2	51	74
Novice	20*	5	6	3	7	8	6	45	56
Average	18	10	10	4	4	5	4	49%	68%

*45% devoted to reviewing assignment or earlier goal (Flower & Hayes, 1981b, p. 241).

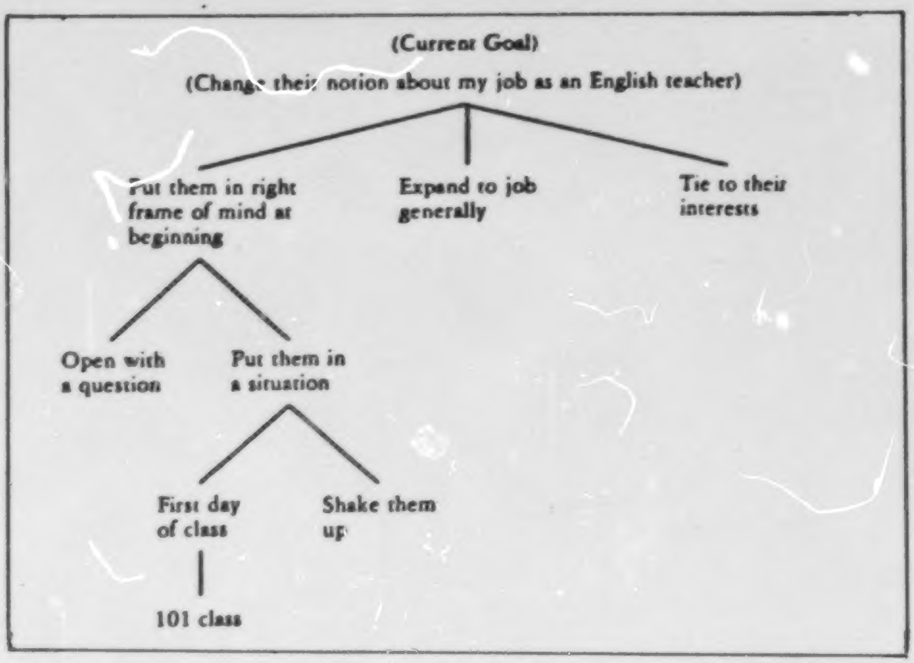

(Current Goal)
(Change their notion about my job as an English teacher)
Put them in right frame of mind at beginning
Expand to job generally
Tie to their interests
Open with a question
Put them in a situation
First day of class
Shake them up
101 class

Figure 1. Writer Developing a Set of Sub-Goals (Flower & Hayes, 1981a, p. 384).

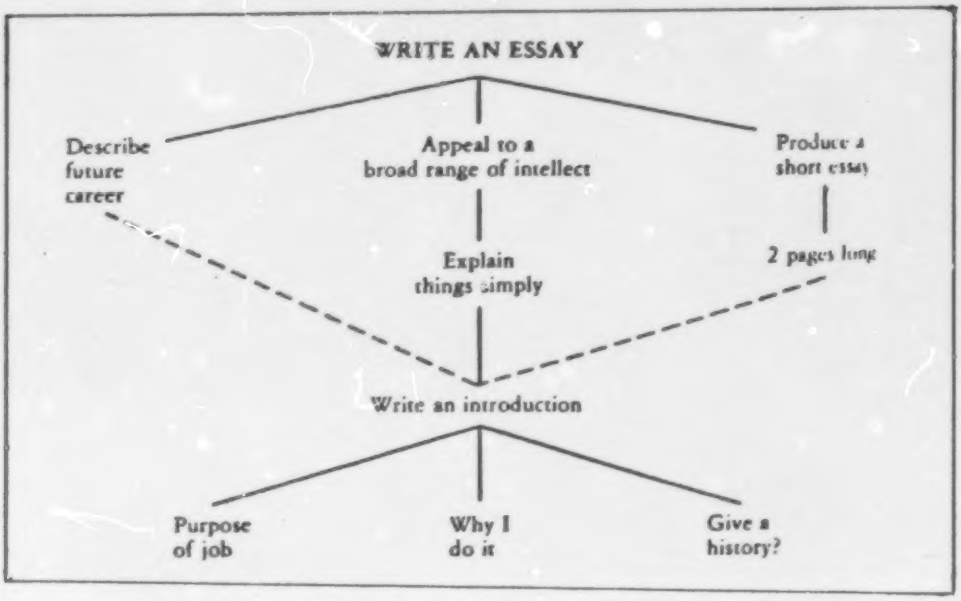

WRITE AN ESSAY
Describe future career
Appeal to a broad range of intellect
Produce a short essay
Explain things simply
2 pages long
Write an introduction
Purpose of job
Why I do it
Give a history?

Figure 2. Beginning of Network of Goals (Flower & Hayes, 1981a, p. 378).

translate mental images into words on a page (e.g., Emig, 1971; Mischel, 1974; Perl, 1979; Pianko, 1979). In one study comparing prewriting time and total writing time for high school students, researchers found that only one to four minutes (five to ten percent) composing time was spent in prewriting planning (Stallard, 1974).

In a study with college students, Perl (1979) also found that students spent only about four minutes in planning during the prewriting period. During this time, the students used primarily three different planning strategies:

> (1) Rephrasing the topic until a particular word or idea connected with the student's experience. The student then had "an event" in mind before writing began.
>
> (2) Turning the large conceptual issue in the topic (e.g., equality) into two manageable pieces for writing (e.g., rich vs. poor; black vs. white).
>
> (3) Initiating a string of associations to a word in the topic and then developing one or more of the associations during writing. (p. 328)

These results on planning time as measured during the prewriting period contrast sharply with findings from other studies that suggest planning time is a constant high proportion of total composing time (e.g., Berkenkotter, 1982; Gould, 1980). In these studies, planning required more time than any other subprocess (i.e., translating, reviewing, and revising); planning may consume as much as 65% (Gould, 1980) to 85% (Berkenkotter, 1982) of total composing time. These studies have high totals for planning time because they count not just the time spent in planning during the prewriting period, but also the time spent on planning as composing progresses.

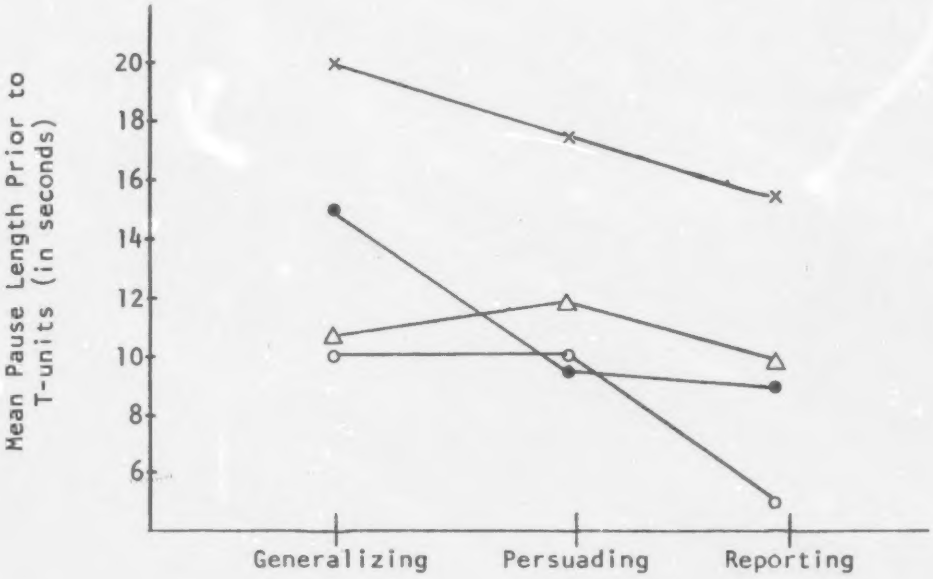
Differences are evident between before-writing and during-writing planning. Before words are put on the page, planning usually entails some general parameters. This global planning also occurs during translating (i.e., putting mental images into words on a page) when writers additionally make paragraph-, sentence-, and word-level decisions (e.g., Flower & Hayes, 1981b; Pianko, 1979). Most in-process planning (as well as some prewriting planning) is mental (Pianko, 1979); a writer who does significant amounts of such unrehearsed, in-process planning evidences high levels of activity in the right hemisphere of the brain (Glassner, 1980, p. 87).

These in-process planning activities, either global or local, usually occur when writers pause (Flower & Hayes, 1981b). Consequently, research on the pause phenomenon provides considerable data on planning. Pause research reveals that short pauses occur when writers are planning their next words or phrases (Matsuhashi, 1981); longer pauses transpire when writers are planning sentences (Matsuhashi, 1981) and global elements (Flower & Hayes, 1981b).

Pause research also suggests that planning time may vary according to the purpose of the discourse: Generalizing and persuading require more planning time than reporting (Matsuhashi, 1981). Figure 3 shows results for four writers in one study on mean pause length prior to T-units (i.e., independent clauses) for these three discourse types.

This same study has shown that planning highly abstract sentences (superordinates) requires more time than planning sentences that add supporting details (subordinates). The opposite is true for individual lexical items: Writers pause for less time before superordinate (general) terms than before subordinate (specific) terms (Matsuhashi, 1981). Writers pause longer to plan predicates than to plan modifiers, which appear to pour out in a rapid string (Matsuhashi, 1982), and they pause most frequently before conjunctions (Caufer, 1982).

The importance of extensive planning is supported by the finding that good writers spend more time in planning than either average or remedial writers (e.g., Stallard, 1974). Good writers appear also to spend more time in global planning than in local, sentence- and word-level planning; the opposite appears true for remedial writers--they spend more time in local planning (e.g., Atwell, 1981).



Note: o Annette, x Edna, ● John, △ Sari

Figure 3. Mean Pause Length for Three Discourse Purposes (adapted from Matsuhashi, 1981, p. 124).

These findings are corroborated by pause research, which reveals that good writers spend more time in long planning pauses, while remedial writers pause for shorter time periods (e.g., Flower & Hayes, 1981b; Van Bruggen, 1946). Additionally, good writers pause more before they write in thought units (i.e., episodes devoted to communicating concepts or carrying out goals), while remedial writers pause more before sentence-level tasks (Atwell, 1981; Flower & Hayes, 1981b; Van Bruggen, 1946).

TRANSLATING

Terms other than "translating" have been used to label this component of the composing process; these synonyms are cited here because they help define this subprocess. The terms include "writing," "recording," "implementing," "drafting," "articulating," and "transcribing." The term "translating" was selected from the various options as an appropriate label here for the process of transforming meaning from one form of symbolization (thought) into another form of symbolization (graphic representation).

Discussions of research results on translating most frequently deal with the need to make translating skills automatic and with the difference that this "automaticity" makes in a writer's focus on global issues rather than on word-level problems during composing.*

Translating makes huge demands on writers' cognitive processes because translating is so complex: Writers must put ideas into written language while they are also dealing with problems of discourse coherence and structure:

---

*The notion of automaticity has also played an important role in reading comprehension research. Some researchers have argued that children must acquire basic reading skills, such as decoding, on an automatic level before they can comprehend successfully what they read. Indeed, some have argued that this kind of automaticity is the sine qua non of reading comprehension. This issue is discussed by Coots and Snow (1980).

> Even a casual analysis makes it clear that the number of things that must be dealt with simultaneously is stupendous: handwriting, spelling, punctuation, word choice, syntax, textual connections, purpose, organization, clarity, rhythm, euphony, the possible reactions of various possible readers, and so on. To pay conscious attention to all of these would overload the information processing capacity of the most towering intellects. (Scardamalia, in Bereiter, 1979, p. 152)

This mental load imposed on translating becomes less difficult as an increasing number of writing skills become automatic rather than consciously driven. "As writers become more sophisticated, they may devote less conscious attention to such concerns as orthography, spelling, and basic sentence construction" (Bridwell, 1981, p. 96).

Being able to "devote less conscious attention" to the skills of translating requires years of practice with handwriting, spelling, language usage, word choice, capitalization, and punctuation; then these skills may become somewhat automatic. Relative automaticity may also be possible for some higher-level skills such as sentence variation and figures of speech (Gould, 1980).

Studies have provided evidence that writing behavior is different after translating becomes somewhat automatic. In one study, marked changes in cognitive processes were measured when writers engaged in a type of automatic translating. The design for this study allowed the participants to select their topics for writing. Some chose familiar topics that did not pose either global or local planning challenges because the writers had rehearsed the topic, either mentally or in spoken discourse, until they could compose without consciously attending to such aspects as order or word choice or sentence structure. Under these conditions, an electroencephalograph measured higher levels of activity in writers' left brains than in their right brains. Interviews with the participants verified the automatic nature of writing at the time of heavier left-brain activity. One writer, who wrote about an automobile accident she had been involved in, reported,

> I knew the words that I would say, as I have said them before to insurance investigators, lawyers, my family, and friends. It was as if a record was in my head that kept repeating itself. (Glassner, 1980, p. 88)

Another study evidenced a difference in translating speed when skills were more nearly automatic. In this study, participants who had mastered translating skills, as measured by high scores on usage tests, wrote at a rapid rate between pauses. Conversely, participants who had not mastered translating skills wrote slowly. Furthermore, the speed of translating between pauses increased with the increasing age of the subjects (Van Bruggen, 1946), a finding that supports the assumption that older writers are likely to have made more translating skills automatic than have their younger counterparts.

In an apparent, but not real, contradition of these results, some researchers have discovered that good writers write almost half as many words per minute as their randomly chosen counterparts (Flower & Hayes, 1981b). The reason for this apparent discrepancy is that the data is based on the ratio of total words to total composing time. Since good writers pause for a longer time to plan between episodes of rapid translating, they may write fewer total words. Poor writers, however, pause for shorter intervals during translating. One reason for their frequent, short pauses is that they must stop to think about the mechanics of writing. They have so many mechanical problems that they must "attend to surface matters [in order] to write out their ideas the first time" (Bridwell, 1980, p. 214).

Interestingly, writers who have difficulty with translating skills often evidence some of them in their oral repertoires. This mastery is verified by studies that compare transcripts of oral composing with written products. These protocols reveal both what writers say they are writing and what they actually do write; they use skills in their oral composing that are not reflected in their written compositions. For example, a writer might say he or she is writing "walked," but the word he or she actually writes is "walk." Results for one writer in a study of these "miscues" during four composing sessions are displayed in Table 2 (Perl, 1979).

REVIEWING

Reviewing is characterized by backward movements to read and assess "whether or not the words on the page capture the original sense intended" (Perl, 1979, p. 331). It includes scanning to determine where one is in relation to the discourse plan and to refamiliarize oneself with the already translated text; it also includes judging whether to do further planning and translating or to stop writing because the discourse is complete. Writers also review their texts to proofread for the conventions of written language, to decide on a conclusion, and to determine needed revisions (Pianko, 1979).

TABLE 2

MISCUES OF ONE WRITER FOR FOUR SESSIONS

ENCODING				
Session	Speaking complete ideas but omitting certain words during writing	Pronouncing words with plural markers or other suffixes completely but omitting these endings during writing	Pronouncing the desired word but writing a homonym, an approximation of the word or a personal abbreviation of the word on paper	Total
1	1	4	11	16
2	8	0	14	22
4	4	0	16	20
5	3	1	15	19
	16	5	56	77

(Adapted from Perl, 1979, p. 327)

Reviewing may be intentional or spontaneous (Gentry, 1980b). Some writers review after every few phrases; however, writers more frequently review after they have composed a group of sentences. These "chunks" of information are then reviewed as a piece of discourse (Perl, 1979).

Studies have shown that most writers review, whatever their level of expertise (e.g., Atwell, 1981; Pianko, 1979). Even young writers spend some of their composing time reviewing their texts (Graves & Murray, 1980).

Most research findings on reviewing deal with differences between capable and remedial writers. The findings indicate that when poor writers review, they often do not rethink their compositions as competent writers do. Furthermore, remedial writers do not review much for elements of style, purpose, and audience. Rather, remedial writers frequently review for errors (Pianko, 1979).

When remedial writers review for errors, they are frequently ineffective because they do not notice their errors; they often read what they intended to write rather than what they actually did write (Daiute, 1981). Protocols that include transcripts of subjects reading aloud their composition expose this miscue behavior. For example, a writer may read in words that are not actually in the composition, a word intended rather than written. Table 3 displays the number of these decoding errors during four sessions for one participant in a study. Table 4 displays the numbers of decoding miscues for all participants across four sessions of the same study.

Studies suggest that capable writers may review their texts more often than remedial writers do (e.g., Atwell, 1981; Stallard, 1974), yet remedial writers appear more dependent upon reviewing. This dependency is evidenced in Atwell's (1981) research, which included a blind-reading condition. This research discloses that remedial writers stray further from the text than do traditional writers (i.e., both good and average writers) when they cannot review. Under blind-reading conditions, the traditional students maintained their high degrees of textual coherence, while the remedial writers wrote somewhat less coherent texts. Atwell explains that the difference occurred because her remedial writers did not have a clear mental plan. "They were, indeed, text-bound and needed to read their texts in order to keep the process moving. In contrast, traditional writers . . . could rely on mental text to keep the composing process recursive and stable" (p. 9). However, even traditional

TABLE 3

DECODING MISCUES OF ONE WRITER FOR FOUR SESSIONS

Session	Reading in missing words or word endings	Deleting words or word endings	Reading the desired word rather than the word on the page	Reading abbreviations and misspellings as though they were written correctly	Total
1	10	1	1	15	27
2	5	1	2	10	18
4*	3	3	0	13	19
5	7	1	2	10	20
	25	6	5	48	84

(Adapted from Perl, 1979, p. 327)

TABLE 4

NUMBER OF WORDS COMPOSED AND TOTAL MISCUES DURING READING

Writer	Total Words				Miscues during reading
	Session 1	Session 2	Session 4*	Session 5	
1	302	512	356	550	84
2	409	559	91	212	32
3	419	553	365	303	55
4	518	588	315	363	147
5	519	536	348	776	30

(Adapted from Perl, 1979, p. 329)

*Data not available for Session 3.

writers deviated slightly from their original plans when they could not review.

REVISING

Definitions for revising have suffered from the linear model of writing that portrays revising as "what the writer does after a draft is completed" (Murray, 1978, p. 87). However, revising is not merely the last stage in a process. Rather, it is a cognitive and physical activity that occurs "continually throughout the writing of a work" (Sommers, 1980, p. 380).

Thus revising is comprised of behavior that entails changing one's mind as well as changing the text. According to Nold (1979a),

> Revising . . . is not just correcting the lexicographic and syntactic infelicities of written prose . . . it also includes (1) changing the meaning of the text in response to a realization that the original intended meaning is somehow faulty or false or weak . . ., (2) adding or substituting meaning to clarify the originally intended meaning or to follow more closely the intended form or genre of the text . . ., (3) making grammatical sentences more readable by deleting, reordering and restating . . ., as well as (4) correcting errors of diction, transcription and syntax that nearly obscure intended meaning or that are otherwise unacceptable in the grapholect. (pp. 105-106)

Thus revising covers editing tasks (e.g., fixing spelling and punctuation, substituting synonyms) as well as major reformulations (e.g., reorganizing blocks of discourse, adding whole sections of content). These changes are made when the writer, in reviewing the text, sees mismatches between an intention and the actual product. This dissonance between intention and actualization creates tension that must be resolved by revising the text (Della-Piana, 1978; Sommers, 1980).

Revising is the most accessible component of the composing process; it "provides a window into the cognitive operations which occur when a writer writes" (Bridwell, 1980, p. 220). Surprising then is the paucity of research on revising. The most significant studies on revising have been completed by only a few researchers: Beach (1976), Bridwell (1980), Faigley and Witte (1981), Sommers (1980), and Stallard (1974). Most of the research deals with (1) when writers revise, (2) what kinds of revisions they make, and (3) what differences occur among writers with various levels of expertise.

Findings indicate that writers often make more revisions while writing the first draft than they make on the draft after it is completed (e.g., Bridwell, 1980; Faigley & Witte, 1981). Writers also make many changes in subsequent drafts. Table 5 displays the frequencies of revisions at each opportunity for revising during one study that compared the in-process revisions subjects made in the first and second drafts with the revisions they made between drafts. As previously described, the writers turned in their first drafts, marked on their draft when it was returned, and then wrote a second draft.

Unfortunately, first-draft revisions are often premature editing attempts, sometimes by good writers (Stallard, 1974), but more often by poor writers who are so concerned with the surface features of composing (e.g., punctuation, capitalization, spelling, word choice), that they interrupt the flow of composing (Perl, 1979). Correspondingly, they don't use important operations like reorganization and addition

TABLE 5

MEANS MINIMUM, AND MAXIMUM VALUES
FOR FREQUENCIES OF REVISIONS PER 100 WORDS

Stage	Mean	Minimum	Maximum
A: In-process (first draft)	5.50	0.00	21.87
B: Between-draft	3.24	0.00	13.85
C: In-process (second draft)	8.20	0.56	20.33

(Bridwell, 1980, p. 209)

(Sommers, 1980). Rather, they try to "clean up speech" (p. 381), so they approach revision with a "thesaurus philosophy of writing" (p. 381).

Concern with surface features is characteristic of novice writers, for a developmental difference in the ability to revise is indicated by the research (Bridwell, 1980). Young writers are at first reluctant to mar a page of writing for any kind of change. When they overcome this resistance, they begin to see the draft as temporary. The young writer then gradually extends his/her revision skills (Calkins, in Gentry, 1980a). Even choosing one topic while excluding others is an effective step in acquiring mature revising strategies (Graves & Murray, 1980).

As writers become more experienced and competent, they view revising as a process of structuring and shaping discourse (e.g., Sommers, 1979; Stallard, 1974). They begin to see a first draft as an attempt to "define the territory" (Sommers, 1980, p. 384), so they keep writing that first draft until they decide what they want it to say. As writers develop, they also become concerned with audience considerations, so they start reviewing and revising their work for its effect on their audience (Sommers, 1980). The differences between mature and developing writers are supported by one study that examined differences between the kinds of revisions made by student and experienced writers. Students made more word- and phrase-level changes than did the adults, with the exception of phrasal reordering. Adults, however, made more sentence-level and theme-level changes (Sommers, 1980). Results of this study are displayed in Figure 5.

In another study (Faigley & Witte, 1981), developmental differences in writers' revising strategies were examined across three groups: inexperienced student writers, advanced student writers, and expert adults. Inexperienced students primarily corrected errors ("formal" changes) and made meaning-preserving changes of the synonym-substitution type. Advanced student writers also made many meaning-preserving changes, both substitutions and deletions; however, they also made many changes affecting the meaning ("structure" changes) in the first and second drafts. Expert adults made relatively few corrections, a substantial number of meaning-preserving changes (although fewer than the other groups), and more changes in the meaning than either group of students. These differences across groups are displayed in Table 6.

High school students' view of revision appears similar to that of inexperienced college writers: surface and word-level revisions accounted for over half their revisions in one study (Bridwell, 1980); see Table 7.

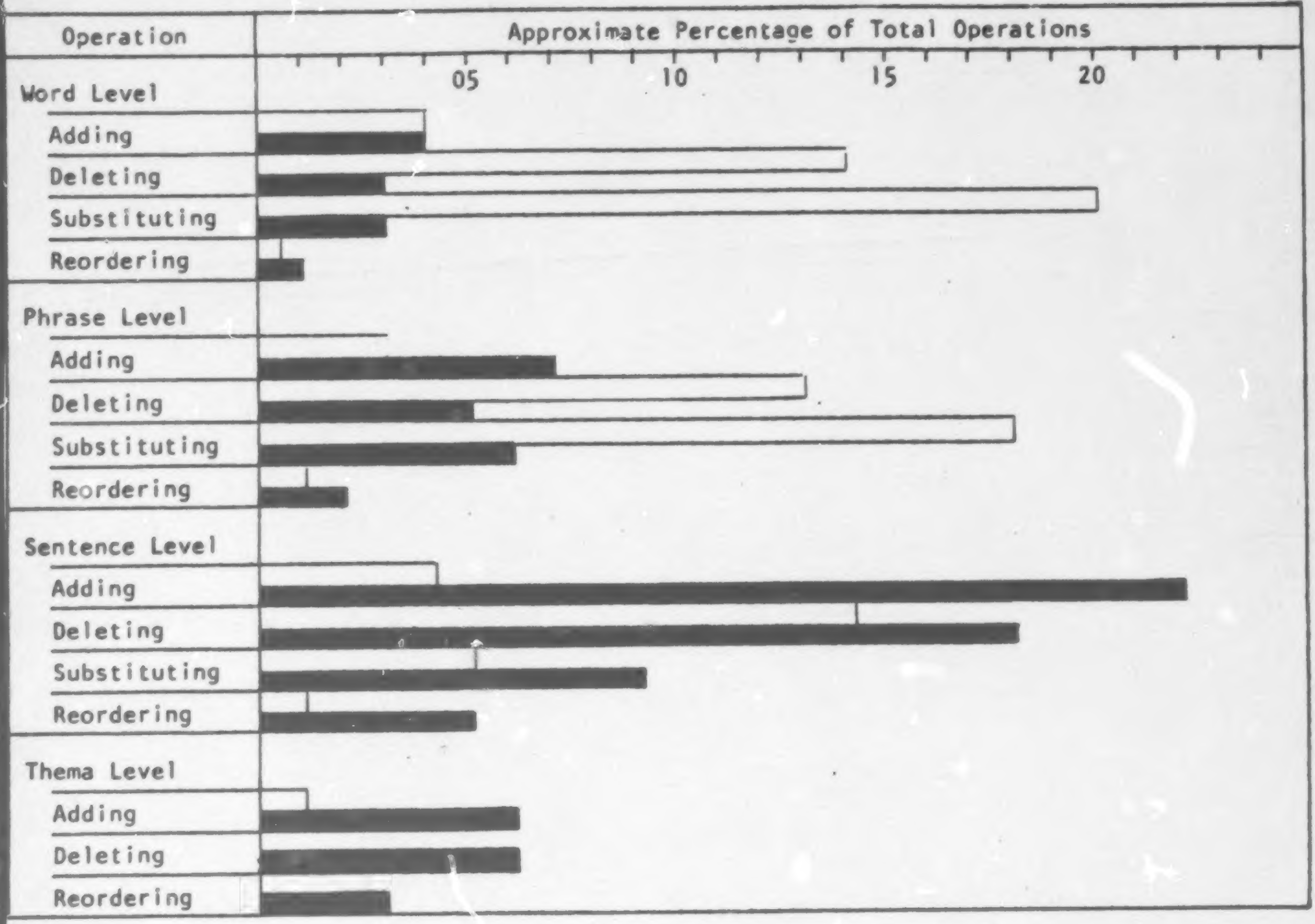


Figure 5. Relative Emphasis of Revision Operations of Student and Experienced Adult Writers*

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*Derived from individual tables from Sommers (by Gentry, 1980b).

Results divided the poor writers into two distinct groups--those who revised extensively for surface-level changes, and those who merely recopied their first drafts.

TABLE 6

FREQUENCIES OF COMBINED REVISION CHANGES PER 1000 WORDS IN FINAL DRAFTS FOR THREE GROUPS OF WRITERS

	Formal Changes	Meaning-Preserving Changes	Structure Changes
Inexperienced Students	21%	65%	11%
Advanced Students	18%	58%	24%
Expert Adults	15%	50%	34%

(Adapted from Faigley & Witte, 1981, p. 406)

TABLE 7

PERCENTAGES OF TOTAL REVISION FREQUENCIES AT LEVELS AND STAGES

Level	Stage A	Stage B	Stage C	Level Percentage
Surface	9.00	2.58	13.25	24.83
Word	12.87	5.07	13.30	31.24
Phrase	5.66	3.43	8.91	18.00
Clause	.86	1.22	4.23	6.31
Sentence	1.30	1.63	4.88	7.81
Multiple-sentence	1.16	3.26	7.28	11.80
Stage percentage	30.85	17.29	51.85	

(Bridwell, 1980, p. 207)

SUMMARY

Composing-process research has demonstrated that *planning* occurs throughout composing. During planning, writers set composing goals and generate and organize their ideas. Planning consumes a high proportion of composing time, but writers plan only for brief periods before they start translating their ideas on paper. This planning that occurs before translating defines some general parameters, while in-process planning entails global as well as paragraph-, sentence-, and word-level decisions. When writers pause, they are usually planning, and the length of pauses corresponds with the type of planning. Because it is such a significant element of the composing process, differences in planning behavior separate good from poor writers, with good writers spending not only more time in overall planning than poor writers do, but also more time in global rather than local planning.

Translating, which is synonymous with terms like "drafting" and "articulating," is the subprocess of transforming thought into its graphic representation. Writers deal with a heavy mental load during translating. Consequently, writers translate more easily as the requisite skills become more nearly automatic. Correspondingly, writers for whom these skills have become somewhat automatic can translate relatively rapidly and can also devote more conscious attention to global issues during composing.

Reviewing occurs throughout composing. Writers review their texts to appraise what has been done and what needs to be done. Good writers review to rethink their texts and to attend to elements of style, purpose, and audience. Poor writers, who are more dependent on reviewing, search for errors. Yet these same writers often miss errors because they read into the text what they intended to write rather than what they actually did write.

Revising is behavior that entails mentally changing the content and structure of the discourse as well as changing the actual, translated text. This subprocess covers a range of behavior from simple editing to substantially reformatting whole texts, and these behaviors occur before, during, and after composing a draft. Writers evidence developmental differences in the ability to revise. In early stages of proficiency, they concentrate on correcting errors and changing surface features in their texts. As they mature, writers progressively concentrate on restructuring and shaping their discourse, redefining their ideas as they compose, and adjusting their writing to meet their audience's needs.

LIMITATIONS AND CONCLUSIONS

LIMITATIONS

Much important information has been derived from a small body of research because new methodologies for investigating the composing process produced results not attainable by older, more traditional strategies. However, even researchers within the field are tentative regarding the validity of generalizations derived using the new designs. Criticism has also been leveled at specific features of the designs and the concomitant assumptions that are made.

Proponents of the naturalistic method challenge results from both classical research and laboratory case studies because the designs of these methods do not consider the context for writing; researchers provide no descriptions of contexts and assume that writing in a laboratory and writing in a naturalistic setting are similar (Edelsberg, 1981; Emig, 1982). Both naturalistic-study proponents and case-study people are skeptical about the product-examination designs of researchers who investigate revising; they contend that researchers cannot make assumptions about the process by counting features in the product.

Numerous specific features and assumptions of the new research are also challenged. One such feature is the occasional disregard for situational variables such as the purpose for the task and the writers' familiarity with the task, subject, and audience; processes vary significantly "with changes in assignment, context, audience, and purpose for writing" (Bridwell, 1980, p. 218). A related concern is that the researchers rather than the writers often select the writing task. Under this circumstance, writers deal with a process different from the one implemented to transform "experience [into] self-chosen writing problems" (Newkirk, 1982, p. 86). Furthermore, the writing is often timed, yet timing constraints do not allow subjects to become involved and committed to the writing task; writers need time to plan and develop their ideas and to shape the structure of their texts.

Many critics have reservations about the participants in the studies. The sample population is frequently too small to allow generalizable conclusions; yet they are made. Additionally, participants in most studies are high school seniors, college students, and adults; few studies deal with younger writers, but the processes of young and mature writers are obviously different. Furthermore, the validity of participants' responses during their interviews is questionable: Writers may not accurately report on their current practices because of individual sensitivity; they may not remember well enough to answer questions about past writing behavior; they may tell the investigator what they think he or she wants to hear. Finally, economic status, ethnicity, and mental age are not discussed as influential; however, these factors should be part of the reported data (Gentry, 1980a).

The strongest criticism, however, is directed toward the oral-composing feature in many studies. Writing situations that require participants to compose aloud for an audience (either an investigator or a tape recorder) are unnatural, despite reassurances by one professional writer that the composer quickly becomes at ease (Murray, 1982). The requirement places additional demands on the writing and distorts the process--it transforms the writing process into a different process, a hybrid of writing and speaking. Furthermore, many writing activities occur simultaneously, from "unconscious processes such as ordering the words in a noun phrase to conscious processes [such as] planning and monitoring" (Faigley & Witte, 1981, p. 442). Much goes on that is not and cannot be verbalized. Finally, researchers implement a selection process when they search for individuals who can do adequate oral reporting while composing. This selection factor alone distorts the research results by introducing bias in the sample population.

CONCLUSIONS

Despite their limitations, the new methodologies have produced important information. Without this body of research, little would be known about the composing process. If all that the methodology accomplished was to orient attention toward the process and away from the product of writing, the research would be successful.

But it has accomplished much more. It has verified what most competent writers know intuitively about the recursiveness of the process and about the subprocesses of composing. It has pointed out patterns that have credibility because they appear consistently across studies. One important pattern shows that the composing process of successful writers is different from that of poor writers. Successful writers plan more and at a higher level. They review for global aspects of discourse and work more on these higher-level elements when they revise. Thus the research also provides orienting information for teachers of writing: To help more writers become successful writers, writing instructors must guide students toward becoming higher-level planners, reviewers, and revisers.

The research effort has come a long way since 1963 when Braddock, Lloyd-Jones, and Schoer made the often quoted statement comparing research on composition to "chemical research as it emerged from the period of alchemy" (p. 5). We researchers and teachers are not alchemists any longer, but we still believe that maybe we can discover that formula for producing gold.

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D. Journal Article

PUTTING WRITING RESEARCH INTO WRITING PRACTICE--EASILY

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PUTTING WRITING RESEARCH INTO WRITING PRACTICE--EASILY

Research and instruction currently emphasize writing as a process (how people write) rather than a product (what people write). This shift in focus away from product has occurred partially because prior descriptions of good written products were not accurate (Applebee 1979). For example, Braddock (1974) shattered convictions about the topic sentence when his study revealed that only 13% of the expository paragraphs written by professional writers began with a topic sentence, and more than half their paragraphs had no explicit "textbook" topic sentence.

Early theories of the writing process often described the process as linear, in terms of a three-stage model comprised of planning, writing, and revising. But current research indicates that linear models are inaccurate because they actually describe the growth of the written product, not "the inner process of the person producing the product" (Flower & Hayes 1981a, p. 369). The process itself does not move in a straight line from planning to writing to revising: All planning is not done when ideas are written on paper; all writing is not finished before writers review and revise. Writers move back and forth among these subprocesses. For example, after text has been composed on paper, the writer may notice a gap for which new content must be planned.

As more such information on the writing process has become available, teachers have been increasingly expected to be aware of and apply this information in their instruction on writing and to provide more writing practice. This article is intended to help teachers accomplish these tasks by providing a summary of the research and by presenting ideas for teaching writing and for giving students more practice. The article first discusses the theoretical models of the composing process and then summarizes the major research. In the next section, it discusses ways to help students with the planning and revising components of the process. Finally, this article gives some suggestions for providing more writing experiences for students without increasing the number of compositions that must be read and evaluated.

THEORIES OF THE COMPOSING PROCESS

The literature contains many theories that differ primarily in the numbers and labels of their writing-process components. The theories presented below comprise a representative sample.

Elbow (1973) characterizes writing as "a two-step process. First you figure out your meaning, then you put it into language" (p. 14). Rohman (1965) is credited as the source of the well-known three-stage model of prewriting, writing, and rewriting; he used the labels because they suggested to him the rhetorical arts of invention, arrangement, and style. A three-stage theory is also described by Applebee (1979), who states, "It is quickly apparent that the process has a number of distinct stages. At the simplest level, these include prewriting, writing, and editing" (p. 6). Murray (1978) labels his three components with "terms which may emphasize the essential process of discovery through writing: prevision, vision, and revision" (p. 86), while Britton (1978) uses the terms "preparation," "incubation," and "articulation."

A three-stage model is divided into sub-stages by Koch and Brazil (1978): Prewriting is divided into experiencing, discovering, and making formal choices; writing is comprised of forming, making language choices, and "languaging"; postwriting consists of criticizing (self-evaluating) and proofreading. These sub-stages depict a linear process that does not allow "discovering," for example, during ctual writing. Legum and Krashen (1972) hypothesize a process with four components (conceptualizing, planning, writing, and editing), while Draper (1979) propounds a five-stage linear model: pre-writing, formulating, transcribing, reformulating, editing.

King (1978) synthesized such disparate theories of the composing process into a model with three linear stages: prewriting, articulation, and post-writing. She explains these components:

> The pre-writing stage here includes all of the preparatory efforts from the point of intention-to-write to conscious thinking, planning, organizing and associating thoughts with language; it includes, also, a period of incubation . . .. The second stage of articulation, or production of text, refers to the writer at work putting thoughts on paper . . .. Post-writing covers the evaluation and editing that often occur as a piece of writing is revised and shaped to fulfill the author's purpose. (pp. 198-199)

Such theories characterize writing as a linear activity, although the work of many researchers, such as Flower and Hayes (1981a) and Atwell (1981), supports a recursive model of composing. This recursiveness is described by Nold (1981) and Perl (1979):

> Planning, transcribing, and reviewing are not one-time processes. As their texts grow and change, writers plan, transcribe, and review in irregular patterns. (Nold 1981, p. 68)

> Composing does not occur in a straightforward, linear fashion. The process is one of accumulating discrete bits down on the paper and then working from those bits to reflect upon,

> structure, and then further develop what one means to say. (Perl 1979, p. 331)

A result of these and other research-based views of the process is a non-linear model that has been introduced in recent literature; this model reflects the inner processes of the writer and was developed by Flower and Hayes (1981a). It has three major units: (1) the writer's long-term memory, which is the storehouse of knowledge that writers draw on during composing; (2) the task environment, consisting of everything "outside of the writer's skin" (p. 369); (3) the writing processes. These processes, according to Flower and Hayes, consist of planning, translating, and reviewing. Planning includes generating, organizing, and setting goals for writing. Translating is "essentially the process of putting ideas into visible language" (p. 373).[1] Reviewing, their final recursive process, is composed of evaluating and revising. Flower and Hayes include a monitor in the model as the "writing strategist which determines when the writer moves from one process to the next" (p. 374). Their model is displayed in Figure 1.

Insert Figure 1 about here

As previously noted, the Flower and Hayes model more closely reflects the inner processes of the writer than do the earlier linear models. Furthermore, research on the composing process supports aspects of this model.

RESEARCH ON THE COMPOSING PROCESS

Because interest in writing as a process is a relatively recent development, the amount of research is somewhat meager and consists primarily of case studies. The major research is summarized below, with emphasis on composing behavior that differentiates good from poor writers. The summary proceeds from the earliest to the most recent projects, with three recent studies that focus on only one element of the process--revising--concluding this section. It does not include studies of language development (e.g., Loban 1976), studies of the effects of instructional techniques (e.g., Held 1969), or studies that deal with the writing environment (e.g., Florio, Clarke, Elmore, Martin, & Maxwell 1982).

The earliest study of the composing process was conducted in 1946, when John Van Bruggen investigated the rate of flow of words during composing for 84 junior high students. Van Bruggen was an enterprising researcher, for he had to devise an elaborate system of "hardware" that consisted of a kymograph, rollers, motor-driven punch, magnetic coils, a disc with wires, springs, magnetic coils, and a copper stylus. This hardware was necessary in that pre-computer, pre-videotape era to record the activities of an examiner who sat behind a one-way screen and simulated each of the 84 subjects' writing bursts and pauses.

Van Bruggen found that good writers spend more time in long pauses; less competent writers pause for briefer intervals. Additionally, good writers often pause before they write whole segments of text, while poor writers frequently pause before sentence- and word-level tasks. Van Bruggen also discovered that students who had mastered mechanics, as measured by high scores on usage tests, wrote at a rapid rate between pauses; students who had not mastered these skills wrote more slowly.

The next major research was undertaken more than two decades later by Janet Emig (1971). Her study is particularly significant because it has served as a prototype for many subsequent projects. Emig studied eight high school seniors who were identified as good writers by the chairs of local high school English departments. She met with each student four times. During those tape-recorded sessions, students simultaneously composed aloud and on paper while they were being observed by the examiner, who was in the same room. The investigator also interviewed each student. Emig found that students did little of their planning before they began translating on paper, and they seldom outlined. She also found that students' composing processes for self-sponsored writing (i.e., writing students decided to do themselves) differed from those for school-sponsored writing (i.e., writing assigned by teachers): The students planned longer and reformulated more for self-sponsored writing; they also evidenced more instances of clearly discernible starting and stopping behavior. Emig concluded that students should be allowed to do more self-sponsored writing in order to encourage good writing behavior, such as planning and revising.

Mischel (1974) replicated Emig's design, with similar results, in his study of a 17-year-old high school student referred to as "Clarence." Mischel found that all Clarence's planning, both at the writing sessions and at home, was mental, without physical activity such as taking notes or outlining. His planning time ranged from less than one minute for school-sponsored writing to approximately 20 minutes for an episode of self-sponsored writing. Clarence paid little attention to revising, although he did spend some time on reordering groups of words.

In another study reported in 1974, longer planning time distinguished the writing processes of good writers. Stallard, the researcher for this study, used an observational checklist, an interview technique, and an analysis of written products to investigate the composing behavior of his high school seniors. Stallard found that only one student made any kind of outline--four sentences numbered 1-4. He also found that the good student writers spent more time in completing the assignment and in contemplating the product, both during and after the first draft. Stallard concluded that "a major behavioral characteristic of the good writer is a willingness to put forth effort to make communication clearer to a reader" (p. 216). This conclusion was predicated on evidence that the good writers planned more, stopped longer and more frequently to review what they had written, and revised more than did the poor writers.

Whereas most research involves older students and adults, a study involving elementary school subjects is reported on by Graves and his associates (Graves 1981a & 1981b, Graves & Murray 1980, Calkins 1980a & 1980b). The researchers spent the years 1978-1980 studying the writing of students in first through fourth grades. These students engaged in extensive writing practice that fostered their composing abilities. Children were observed before, during, and after writing activities in their regular classrooms, and the researchers kept detailed records of the students' writing behaviors. Occasionally, the writing activities were also videotaped. During videotaping, the student writer wore a small microphone so that the researchers could capture any vocal or sub-vocal behavior.

Narratives reporting the behavior of the young writers in the Graves project provide a rich source of data on the composing process. The data reveal that even first grade children can compose, and that many eight-year-old children are capable of writing to find out what they mean. In the process of discovering meaning, students willingly composed as many as ten unassigned drafts. Redrafting was particularly evident when teachers discussed the compositions with their student authors and when students were encouraged to read and discuss other students' writing. This focus on revision helped students to develop a sense of audience and of clarity and cohesion as well as to acquire revising skills. The first revision skills that students mastered were mechanical changes such as correcting spelling and punctuation. As they became more confident with the mechanical aspects of writing, the students revised content, adding information and reformulating whole texts. Furthermore, the more the subjects drafted and revised, the more proficient they became at writing.

In her 1979 study, Pianko examined aspects of the writing processes of ten remedial and seven traditional (i.e., both average and good) writers who were freshmen in a community college. Each participant in the study composed 400-word essays on five different occasions. Participants were observed, videotaped, and interviewed. Observers recorded the length and number of occurrences for various writing behaviors.

Pianko reports that most students began translating on paper before they had a complete idea of what they wanted to write. Although fourteen did some mental planning before translating, students stated that they did most of their planning during composing. Most students wrote only one draft, which they reported was typical of their writing when it must be done within a certain time in class. Two behaviors, pausing and scanning, significantly influenced composing time and rate of composing. Traditional students paused to plan, and they rescanned to reorient themselves so they could decide what to write next. Furthermore, traditional students were more concerned with communicating their ideas than with correcting mechanics and usage. Remedial students, however, often paused for diversion or to determine whether surface elements of their texts were correct.

In another 1979 study, Perl examined the composing processes of five unskilled college writers. Each writer met individually with the researcher for five separate 90-minute sessions. The data collected were participants' written products, tapes of their oral composing, and their responses to interviews. The data were coded and analyzed for the time and frequency of different composing behaviors.

All participants in Perl's study displayed consistent composing processes. They spent only about four minutes in pre-translating planning, and this planning consisted generally of (1) rephrasing the topic until a word or idea elicited an event in the student's experience, (2) turning a broad topic into two manageable subtopics for writing, and (3) generating words associated with the topic.

Perl's unskilled writers interrupted the flow of their translating when they became aware of the surface features of writing. Thus they generally revised to fix mechanics, lexicon, and syntax. However, students' essays still evidenced serious problems despite these editing efforts. Perl thinks this phenomenon may have been caused (1) by students' tendency to assume that their readers could understand their text and (2) by their selective perception, as is evidenced by the fact that they often read aloud what they thought they had written rather than what they had actually composed.

Recently, the number of reported studies has increased. Major reports appearing in 1980 include those conducted by Gould, Glassner, and Flower and Hayes. Gould videotaped approximately 50 adults as they composed business letters, either by dictating or writing with a pen or a typewriter. Many of his results are not discussed here because they deal with differences between dictating and writing, and because the writing task was not typical of school writing. However, one important result should be noted: Gould found that planning is a significant element of writing for college-educated adults, consuming a consistently high proportion of their total composing time--65%.

The significance of planning is also reflected by changes in levels of activity in the brain. Using a unique procedure to investigate the writing process, Glassner (1980) employed an electroencephalograph to scan the activity of the left and right hemispheres of writers' brains as they composed. He obtained data for 30 college students, also videotaping them as they composed.

Glassner first established a baseline rate of hemispheric activity for each writer. Then the writers composed with electrodes attached to their right and left temporal lobes. Some chose to write about familiar topics that did not pose either global or local (i.e., sentence- or word-level) planning challenges because the writers had repeatedly rehearsed the topics, either mentally or in spoken discourse. Because of this rehearsal, they could compose almost automatically without consciously attending to planning their discourse. Under these conditions, an electroencephalograph measured higher levels of activity in writers' left brains than in their right brains. Interviews with the subjects verified the automatic nature of their writing at the time of their heavier left-brain activity. One writer, who wrote about an automobile accident she had been involved in, reported,

> I knew the words that I would say, as I have said them before to insurance investigators, lawyers, my family, and friends. It was as if a record was in my head that kept repeating itself. (p. 88)

Conversely, writers evidenced high levels of right-hemisphere activity when they chose unrehearsed topics that caused them to pause and engage in significant amounts of in-process planning.

Flower and Hayes (1980) report on their analysis of a five-year collection of protocols from novice and expert writers. Protocols are transcripts prepared from tape recordings of writers who think aloud as they compose. It should be noted that these tapes are not records just of oral *composing*, but of the problem-solving goals or plans that occur during writing as well (e.g., "I think I'll start with an anecdote"). Flower and Hayes found that good writers address all elements of the writing task. Conversely, poor writers are concerned primarily with the features and conventions of written texts, such as the number of pages to be written. Furthermore, expert writers create a rich network of problem-solving goals that help them generate content, while poor writers are concerned with statements about the subject; good writers continue to develop and modify their goals as they write, while poor writers frequently do not change their original perception of the task.

In a subsequent study, Flower and Hayes (1981b) analyzed the location and duration of pauses in the protocols of three expert and one novice writer. They found that paragraphs are poor predictors of long pauses; rather, long pauses frequently occur when writers are engaged in goal-related activities (e.g., setting a new goal, evaluating a completed goal). They also found that the length of time spent in episodes of translating between pauses was greater for the expert writers than for the novice writer.

The timing of pauses was also an important design feature in Matsuhashi's recent study (1981) of four high school seniors who were considered skilled writers. The students were videotaped while sitting in a small office at a narrow desk. Two cameras were used, one aimed at the writer and the other at the writing pad the student used. Each participant composed in four discourse types, although Matsuhashi reports results on only three. Matsuhashi found that pause-time increased according to the type of discourse students were composing, in the following order: reporting, persuading, and generalizing. Her writers paused for a short time when they were planning their next words or phrases; they paused for longer periods when they were planning longer segments of text. Matsuhashi found that planning general statements (superordinates) required more time than planning sentences that add supporting details (subordinates). The opposite was true for individual words: Writers paused for less time before superordinate (general) terms than before subordinate (specific) terms. Overall, Matsuhashi's skilled writers spent more than half their total composing time in pausing.

Atwell 1981) found that all the participants in her study paused at some time during composing. She studied ten traditional and ten remedial undergraduate writers who spent half their 20-minute composing period in "blind" writing. During these ten minutes, participants wrote on textured paper that did not take an imprint; only the attached carbon copy was readable. Atwell found that the good writers spent more time in global planning than in local, sentence- and word-level planning, while the remedial writers spent more time in local planning. This focus on local planning made her remedial writers more dependent upon reviewing, for they strayed further from the text when they could not review, thus writing somewhat less coherent texts. Conversely, the traditional students maintained their high degrees of textual coherence under blind-writing conditions because they could rely on the writing plans in their minds.

Three recent major studies treated only one element of composing--the process of revising. These studies were reported by Sommers (1980), Bridwell (1980), and Faigley and Witte (1981).

Sommers studied the revising behavior of 20 freshmen college students and 20 experienced adult writers, mostly journalists, editors, and academics. Each participant produced three essays and rewrote each essay twice. Sommers also interviewed her participants after the third draft of each essay. All drafts were analyzed for the frequency of revision operations (i.e., deleting, substituting, adding, and reordering) and for the levels of these operations (i.e., word, phrase, sentence, theme). Tapes of interviews were examined to determine the writers' primary, secondary, and tertiary concerns when they revised.

Analysis of the revisions and the interviews indicated that the student writers did not employ either reordering or adding operations. Rather, they generally viewed revising as a rewording activity, and one of their greatest concerns was word repetition. Although students reported that they sensed the need for more global revisions, they hadn't learned strategies for making them. The revising behavior of the experienced adult writers differed from that of the students. Although the experienced writers revised most frequently by adding and deleting at the sentence level, as a group they employed all revision operations at all levels. When interviewed, the experienced writers said that their primary objective when they revised was to give shape to their writing.

In her inquiry into the revising process, Bridwell (1980) examined the writing of 171 twelfth-grade students. Students composed on a designated topic during the first writing session, making changes in their text on that day. The drafts were collected and then distributed at a second session, at which teachers instructed the students to mark up their essays for any additional revisions and then write a new draft. The participants, who had written with blue pens during the first session, wrote with black pens at the second session so that the first-draft, between-draft, and second-draft revisions could be distinguished. Both drafts were collected and analyzed for changes at the surface level (e.g., spelling and punctuation), word level, phrase level, clause level, sentence level, multi-sentence level (i.e., two or more consecutive sentences), and text level. The analyses showed that surface- and word-level changes accounted for more than half the students' revisions. When students made any sentence-level changes, they usually made multi-sentence revisions. Furthermore, the most changes were made while students were composing the final draft. The essays were rated on an analytic scale, and the final revised versions were rated higher in quality than were the early drafts, verifying the importance of the revision process.

In a similarly designed study, Faigley and Witte (1981) examined the revising processes of six inexperienced student writers, six advanced student writers, and six expert adult writers. Faigley and Witte found that expert writers revise at a higher level than do student writers. The inexperienced students primarily corrected errors and made meaning-preserving changes, most frequently substituting synonyms. Advanced student writers made many similar meaning-preserving changes; however, they also made structural changes that altered the meaning of their text. Although the expert adult writers made a substantial number of meaning-preserving changes, they also made substantially more changes that affected meaning than did either group of students.

The research provides some important information about the composing process. It indicates that the processes of writing are recursive and that the composing processes of successful writers are different from those of unsuccessful writers. Successful writers spend much of their composing time in the process of planning, and they plan at a higher level. Furthermore, successful writers do not consciously attend much to the surface levels of their texts as they compose. Rather, they are concerned more with global aspects and thus work more on these higher-level elements when they revise. This information provides direction for instruction on writing.

INSTRUCTION

The research discussed above suggests that teachers can help their students become successful writers by guiding them to do higher-level planning and revising. Although these processes are recursive rather than linear, for pedagogical purposes the activities of planning and revising are easier to present separately. For example, teaching students to reorder text is easier when they have a completed text to manipulate. As students begin to understand the processes, they can be taught to function in them recursively.

Employing the strategies described below will help teach the processes. These strategies are designed to foster the generating and arranging elements of planning as well as the process of revising. Strategies for teaching the process of translating are not covered here because instructional guides and textbooks provide considerable information for teaching the requisite skills.

Planning: Generating

Generating ideas is often a serious obstacle for students--they don't know how to get ideas for their compositions. Teachers often hear students protest that they can't think of anything to say. Using the techniques below can help students find ideas for writing.

Word Associating. When students word associate, they generate and record words that are elicited by focusing on an object, idea, or event (Rico & Claggett 1980). For example, if students are going to write about dogs, they think of words that relate to the word "dog" and write these words down. Students can word associate alone, in pairs, in small groups, or as a whole class. If the whole class is word associating, the words can be written on the chalkboard.

When students have generated more associations than they need, they can then choose the ideas they want to include in their compositions. Students identify their selections by circling the words that represent ideas they want to use. They make these decisions on the basis of the significance of the ideas and their relation to each other.

Simile Frames. Completing frames for figurative comparisons can generate interesting content for some writing tasks. Students use the frames to construct similes that compare disparate entities. The following are examples of simile frames:

The _____ is like _____.

The _____ is as _____ as _____.

Elementary students may tend to complete frames with literal comparisons. However, this kind of idea generating can be quite successful once students understand the non-literal requirement for the frame. Furthermore, they will enjoy the imaginative comparisons they can create by using simile frames.

Idea-Generating Questions. Students can ask themselves questions about a topic or broad area of interest in order to probe their own minds for ideas. Some idea-generating questions can be very simple, such as the following ones that students can ask themselves when they are going to describe an object:

1. What does it look like?
   What size is it?
   What shape is it?
   What color is it?
2. What does it smell like?
3. What does it sound like?
4. What does it feel like?
5. What does it taste like?

Questions for writing a story can also be relatively simple.

1. What happened first?
2. What happened next? Next?
3. What happened last?
4. When did it happen?
5. Where did it happen?
6. Who did it happen to?

Questions that are appropriate for students to ask themselves when they are writing something factual are a little more difficult, but with practice, students can use such questions successfully. Even if they can't answer all the questions, those that students can answer will produce enough ideas to get them started. The following are examples of some appropriate questions:

1. What is the topic?
2. What part of the topic should I write about?
3. How can I illustrate the topic?
4. What other questions can I ask about the topic?
   What are the answers to these questions?
5. Do I have any problems with this topic?
6. What are the solutions to those problems?

The kinds of questions students can ask themselves when they are going to write a persuasive composition are also somewhat difficult, but again students can get started by answering at least some of the following appropriate questions:

1. What opinion can a person have about this topic?
2. Which of them is my opinion?
3. What reasons can others give to show that my opinion is wrong?
4. What reasons can I give to show that my opinion is right?
5. What can I say to prove that my reason is a good reason?

Such sets of idea-generating questions are particularly helpful when they are displayed on the chalkboard, on the bulletin board, or on charts posted elsewhere around the classroom. Then students can refer to the questions whenever they need help in generating ideas for writing.

Matrix Constructing. A matrix is a special kind of chart that students can use to generate and record ideas. Their ideas fit into cells at the intersections of the horizontal and vertical categories. A matrix can help students generate content from reference sources since students can record the information about the same subtopic as it is found in each source (Jones & Hall 1979). They can also use an appropriate matrix to probe their own minds for ideas. The chart in Figure 2 exemplifies the kind of matrix students might use to generate ideas for characters in a story.

Insert Figure 2 about here

Planning: Arranging Ideas

Once students generate some ideas for writing, they must then decide how to arrange these ideas in appropriate presentation order. The term "arranging" rather than "organizing" is used here because it is more readily understood by elementary students. Arranging is important because it contributes structure to the composition. To develop such a structure, students must perceive and create superordinate and subordinate relationships. The strategies below help students with these cognitive processes.

Clustering. Clustering is a useful technique for arranging ideas that are generated by word associating. (In fact, some people use the term "clustering" to refer to both word associating and its concomitant ordering e.g., Rico & Claggett 1980 .) When students have generated many words, they cluster the related words into groups by drawing circles around them and then ordering words within those clusters. If students generate only a few words, they may either draw arrows from one word to another or number the words in presentation order.

Shuffling. One strategy that helps teach students how to arrange their ideas is "card shuffling." As they generate ideas, students write each one on a separate card or small piece of paper. Then they can physically reorder the cards or papers, moving them around to test different arrangements until closely related ideas are juxtaposed. Rearranging the cards or papers is so easy that students need little urging to seek the best possible order for their ideas. Students are not reluctant to reorder topics and subtopics repeatedly, as they may be when their ideas are written consecutively on full pages.

Arrangement Plans. Students' competence in arranging ideas is enhanced when they are familiar with specific arrangement plans that are appropriate for the writing tasks they undertake. For example, students need to know that they can use spatial ordering when they describe an object or a scene. The following information, displayed on a poster in the classroom, will remind students how to arrange descriptions and how to connect the sentences in their text:

> When you describe something, arrange your ideas in space order. You can describe from
>
> - top to bottom, or bottom to top,
> - left to right, or right to left,
> - inside to outside, or outside to inside.
>
> Connect your sentences with words that show space order, like on top of, next to, beside.

Students also need to be taught that stories are arranged in chronological order and that this ordering is signaled by using connecting expressions showing time relationships. Chronological ordering can be presented first in accounts of events in students' lives, since the time order in such personal narratives is readily understood because it has been actually experienced by the students. Students can be reminded how to arrange stories with a poster displaying this information:

> When you write a story, arrange your ideas into time order for
>
> - a beginning,
> - a middle,
> - an end.
>
> Connect your sentences with words that show time order, like then, later that day, the next morning.

Writing factual information is easier when students learn some simple arrangement principles. For example, when students compare two things, they can write about the same part of both things before they write about a different part, or they can write all the ideas about one thing and then all their ideas about the other thing; when they write newspaper reports, they arrange their ideas from most to least important; when they write directions, they put each step in the order in which it is done; when they write science reports, they tell what was done and then what the results were.

Writing simple persuasive compositions becomes easier when students learn to arrange their ideas (1) by their importance, (2) by the reasons for and the reasons against, or (3) by the reasons against and the reasons for.

Revising

When students overcome the idea that the first draft is the only draft, they become revisers, as is evident from the previously described research of Donald Graves (e.g., Graves & Murray 1980). Teachers can both ensure that students revise and emphasize the necessity for revising by having students use paper of different colors for successive drafts. For example, a first draft might be on green, a second on blue, a final on white. Several drafts can be required to qualify a composition for "publication" (e.g., posting it on a bulletin board; reading it to the class; incorporating it into a class book). A minimum number of drafts can be required for a student to receive a grade on a composition.

Providing feedback on elements in students' text can encourage students to change text and can provide them with insights on how their writing can be improved. Feedback need not be preceded by a time-consuming session of reviewing stacks of papers. Rather, a teacher can have a conference with a student to read together and discuss his or her paper. Furthermore, conferences need not be formal. "The fact is they probably work best when the teacher circulates around the room while the class is engaged in writing. A conference occurs when the teacher stops to answer a question, make a suggestion, or respond to a piece of writing" (Gentry 1981, p. 2). Peer critics (see section below) can also provide feedback that will help students make effective revisions.

Students can also learn about revising and its importance by participating in a class revision session. Using an overhead projector, the teacher can display a composition for the whole class to revise. Suggestions for improving the composition can be offered and evaluated by the students. After the composition has been revised, the teacher can read both the unrevised and the revised versions to the class so that students can compare the two.

MORE WRITING PRACTICE WITHOUT MORE PAPERS TO GRADE

Students can improve their writing processes by writing every day (e.g., Graves 1981a, 1981b). But when teachers wish to provide more writing practice, they are immediately confronted with the potential problem of an unmanageable paper load. However, this problem can be avoided. By using the techniques presented below, teachers can provide more writing practice for students without accumulating more papers to grade.

Freewriting

Freewriting is a good technique that can be employed to give students regular practice in ungraded writing (Elbow 1973). Students are first given the following two constraints, and then they start writing until they are told to stop:

1. Do not stop moving your pencil to think about spelling or punctuation or grammar or any of the rules.
2. Do not stop moving your pencil even if you can't think of anything to say--either keep writing, "I can't think of anything to say," or "What else can I say," or repeat your last word over and over.

Freewriting episodes should be brief at first, perhaps no longer than two to three minutes. The length of the episodes can be slowly increased until students are freewriting for ten to fifteen minutes. Unlike other writing assignments, freewriting is not given a grade or read for correctness; it is not examined at all unless teachers have no other way to ensure that students do it. The purposes for freewriting are simply to give students writing practice and to convince them that they do, indeed, know something that they can put down on paper.

Journal Writing

Another appropriate technique for providing ungraded writing practice is journal writing. Students write at least three sentences in a special notebook or notebook section at some time during each day. They write about something they see, think about, are confused about, or want to complain about. Some teachers collect the journals and respond to the students' content (to what students write about), not to the form (to the correctness of the writing); other teachers choose not to read the journals at all, allowing their students' writing to be private reflections.

Keeping a journal gives students both important writing practice and first-hand experience with writing as a way of communicating. Studies have shown that students who keep journals and write in them regularly improve their writing dramatically over the duration of a school year (Staton 1981).

Sentence Combining

Sentence combining is an instructional technique employed to enhance students' syntactic fluency and versatility (e.g., O'Hare 1973). Students are given two or more short, simple sentences that they combine into one longer, complex and/or compound sentence. Students may begin with simple coordinate combining as, for instance, in the following sentence-combining item:

The winning team ran onto the field. The winning team lifted the pitcher into the air.	Combine with "and."

The winning team ran onto the field and lifted the pitcher into the air.

Students involved in practice on combining proceed through items entailing simple structures to more complex combinations completed by subordinating and embedding elements of one sentence into another sentence.

Students who have sentence-combining instruction provided by their teachers or by their language-arts textbooks may be able to develop their own sentence-combining exercises, thus receiving additional, ungraded writing practice. Students can find material for the exercises in the books and periodicals they read, or they can compose the exercises themselves. These student-generated exercises can then be distributed to the class for other students' writing practice. Not only will both problem-authors and problem-solvers get additional writing practice, but the problem-authors, in particular, will learn much about sentence structure as well.

Peer Critiquing

Peer critiquing is a strategy that reduces the teacher's paper-grading load because students do some of the reading of and commenting on other students' writing. Teachers must first model the paper-evaluating process for students so that they learn to give useful and positive responses rather than only negative comments. Then students can review their classmates' compositions, making editorial comments on, for example, what is good in the composition, what is not clear, what can be added, what ordering changes can be made.

Using peer responses does more than alleviate some of the teacher's evaluation burden. This technique also provides students with insights about their own writing, teaches them new writing techniques by exposing them to the different writing strategies used by their peers, and helps students become more perceptive about written language.

CONCLUSION

Realizing that many people complete school without learning how to write effectively, the public today is expecting more and better writing from students in school. Furthermore, teachers are expected to be guided by the information that researchers are providing about the composing process. Although teachers want to respond to these demands, their time is already committed to a heavy burden of paper grading and lesson preparation. The research and the techniques and procedures described above provide information to help teachers ameliorate, if not solve, the problems of teaching the composing process, providing adequate practice, and evaluating students' writing while still having enough time left over to be people as well as teachers.

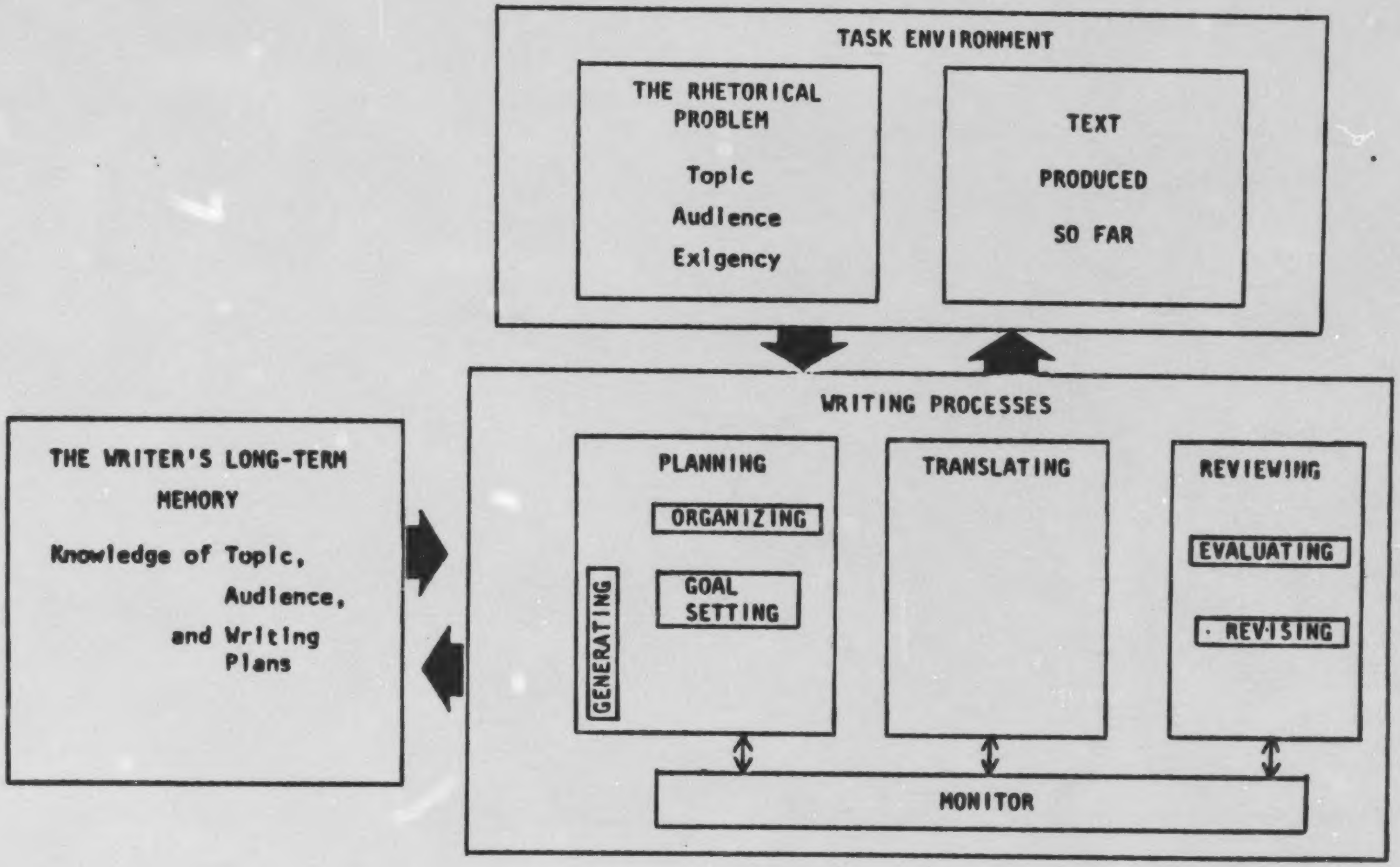
TASK ENVIRONMENT
THE RHETORICAL PROBLEM
Topic
Audience
Exigency
TEXT
PRODUCED
SO FAR
WRITING PROCESSES
THE WRITER'S LONG-TERM MEMORY
Knowledge of Topic, Audience, and Writing Plans
PLANNING
ORGANIZING
GOAL SETTING
GENERATING
TRANSLATING
REVIEWING
EVALUATING
REVISING
MONITOR

Figure 1. Structure of the Flower and Hayes cognitive-process model of writing (1981a, p. 370).

MATRIX FOR CREATING CHARACTERS

Character	Size	Voice	Hair Color	Eye Color	Most Noticeable Characteristic
Character 1					
Character 2					
Character 3					

Figure 2. Matrix for Creating Characters

FOOTNOTES

[1] The term "translating" will be used throughout this article to distinguish this process for "writing," a term that is used alternately with "composing" to refer to the entire set of writing processes.

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PART III: INSTRUCTIONAL COMPONENTS

PART III

INSTRUCTIONAL COMPONENTS

Introduction

A. Filmstrip: "Helping Students Write Better and Write More"--Annotated Script

B. Prototype Composition Instruction: "Learning to Compose"

PART III

INSTRUCTIONAL COMPONENTS

Introduction

The research/practice conferences and the studies of the literature have provided SWRL staff (and others) with considerable background on current knowledge about writing. However, this knowledge is of limited practical value if it cannot be translated into usable instructional components. This section describes the two instructional components prepared as a result of this project.

A. Filmstrip: "Helping Students Write Better and Write More"--Annotated Script. Based on experience with staff development and with SWRL Instructional Improvement Digests (see Volume Two, Parts II and III, respectively), project staff (primarily Ann Humes) developed a teacher-training component consisting of a filmstrip, an audiotape, and a presenter's guide (which contains three handouts to be reproduced and distributed to teachers). This filmstrip (developed in cooperation with the Curriculum Alignment project--funded by the Los Angeles Unified School District) constitutes a previous deliverable, but one that has received extensive use in the schools. This section of the present report illustrates how the filmstrip is related to writing research. The script that accompanies the filmstrip is presented, along with appropriate references to the literature that forms the basis for the filmstrip presentation.

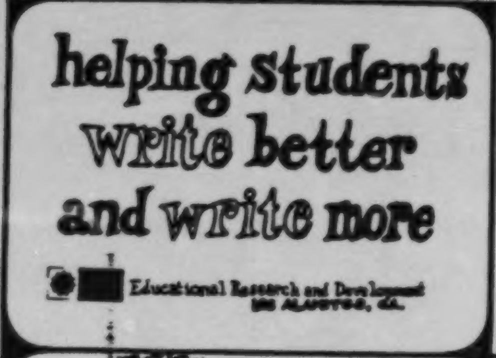
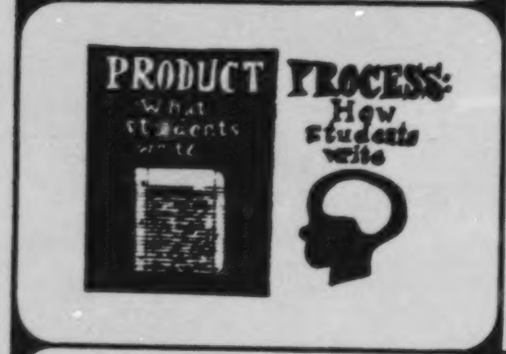
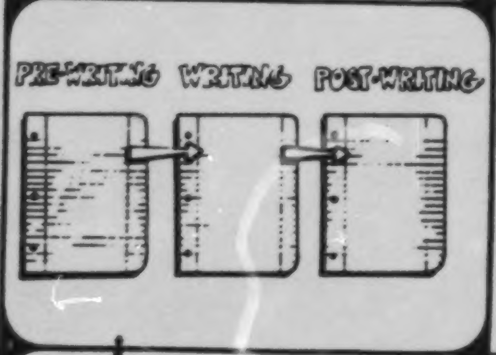
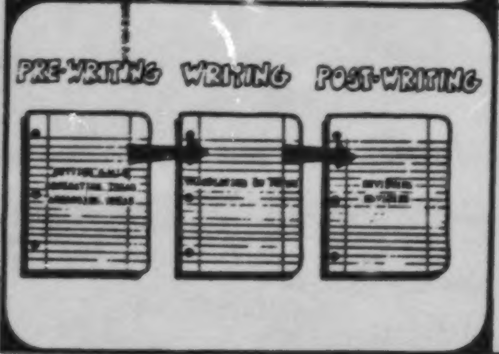
B. Prototype Composition Instruction: "Learning to Compose." As part of a previous deliverable, Ann Humes prepared an instructional resource analysis that described how the results of composition research could be embodied in an elementary school composition program. Based on this analysis, prototype instructional units have been prepared. This section opens with a description of implementing the research on writing. This is followed by the sample materials, which are appropriate for use at the beginning of third grade. The prototype materials consist of two units of a student workbook and the corresponding teacher's guide. Consequently, this section of the report demonstrates in a very tangible fashion how writing research may be applied to writing instruction.

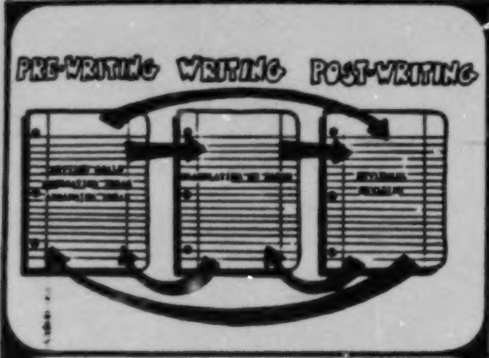
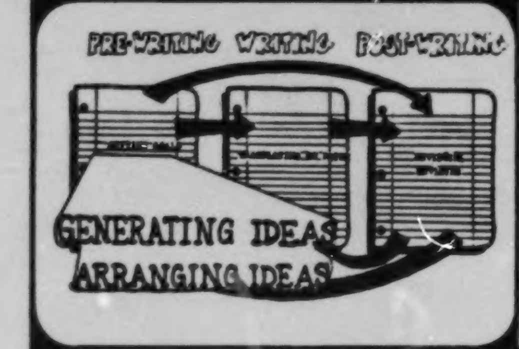
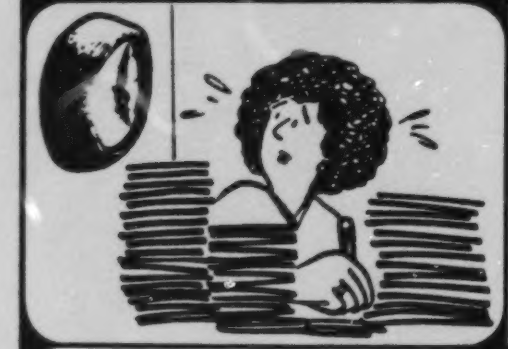
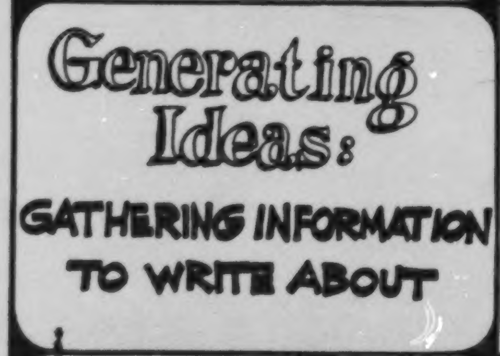
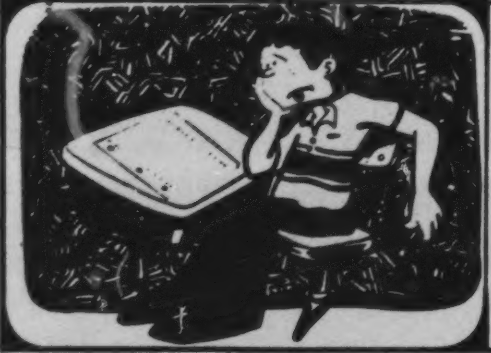
A. Filmstrip

FILMSTRIP:

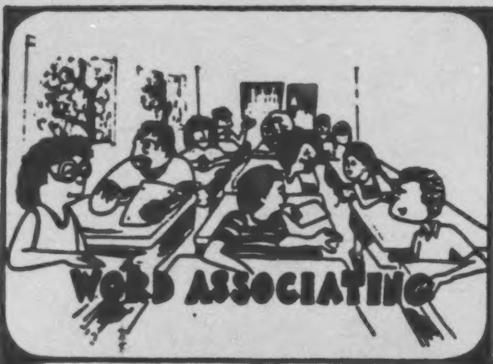
"HELPING STUDENTS WRITE BETTER AND WRITE MORE"

Annotated Script

VISUAL	AUDIO
 helping students write better and write more Educational Research and Development Los Alamitos, CA.	1. Music
	2. Parents, teachers, and public officials have become increasingly concerned about students' ability to write. This growing interest in writing has caused a change in the focus of instruction on writing. Graves (1978)
 PRODUCT What students write PROCESS: How students write	3. In the past, researchers and teachers looked mostly at what students wrote—at the products of writing. Now researchers and teachers are looking more and more at how students write—at the process of writing. Humes (1982b)
 PRE-WRITING WRITING POST-WRITING	4. One way of viewing the writing process is to describe three stages: pre-writing, writing, and postwriting. King (1978), Murray (1978), Rohman (1965)
 PRE-WRITING WRITING POST-WRITING	5. But even these stages have sub-parts. When writers plan, they must set goals, generate ideas, and arrange ideas. After they have translated their ideas to paper, they must review and revise their text. Flower and Hayes (1981)

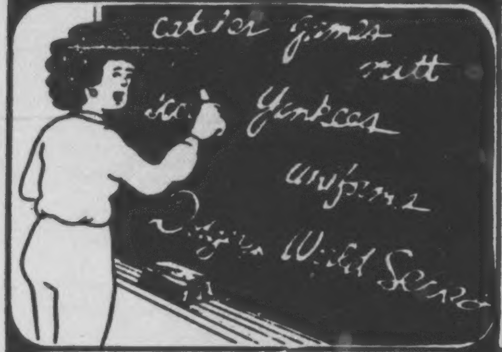
VISUAL	AUDIO
 PRE-WRITING WRITING POST-WRITING	6. However, writing doesn't move in a straight line. Good writers continually move back and forth among the various stages of writing. Flower and Hayes (1980, 1981), Nold (1979b), Sommers (1979), Young (1976)
 PRE-WRITING WRITING POST-WRITING GENERATING IDEAS ARRANGING IDEAS	7. This filmstrip will cover two important parts of the writing process that are often difficult for students: generating ideas and arranging ideas.
	8. There will also be some tips on getting students to write more without increasing the teacher's paper load.
 Generating Ideas: GATHERING INFORMATION TO WRITE ABOUT	9. Music
	10. A big problem for students (and for all writers for that matter) is generating ideas—students don't know how to get ideas. A common protest is, "I can't think of anything to say."

VISUAL **AUDIO**

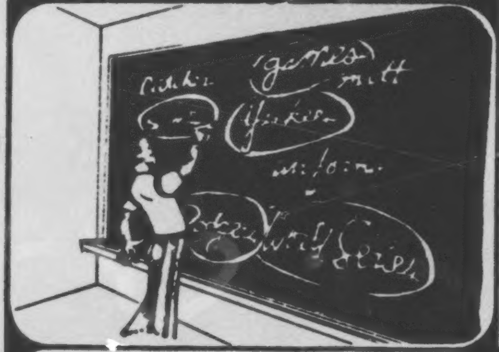

WORD ASSOCIATING

11. One enjoyable way students can stimulate their thinking is through word associating. Students can do it alone, in small groups, or with the whole class.

Rico and Claggett (1980)


catcher
games
mitt
Yankees
uniforms
Dodgers
World Series

12. For example, if students are going to write about baseball, they think of words that relate to the word "baseball." When the whole class is doing this, the words can be written on the board.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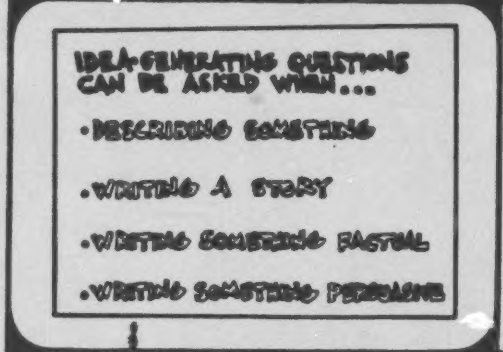
13. When students have generated enough associations, they can circle the words that represent ideas they want to include in their compositions.

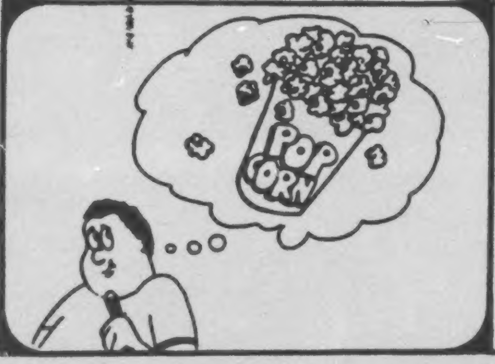


IDEA-GENERATING QUESTIONS CAN BE ASKED WHEN...

- DESCRIBING SOMETHING
- WRITING A STORY
- WRITING SOMETHING FACTUAL
- WRITING SOMETHING PERSUASIVE

14. One of the simplest formalized techniques that helps students generate ideas is to have students ask themselves questions about a topic or about a broad area of interest. Students can be taught to ask themselves such questions to probe their own minds for ideas.

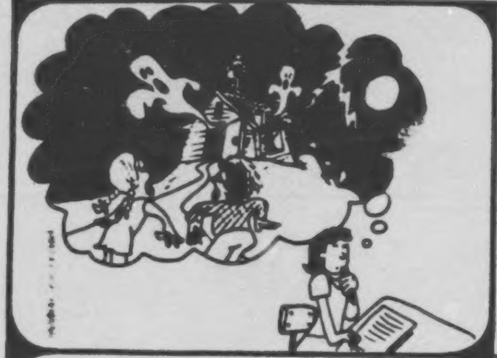
Burns and Culp (1980)



15. Some of the questions are very simple. For example, these are the questions that students can ask themselves when they are going to describe something: What does it look like? What does it smell like? What does it sound like? What does it feel like? What does it taste like?

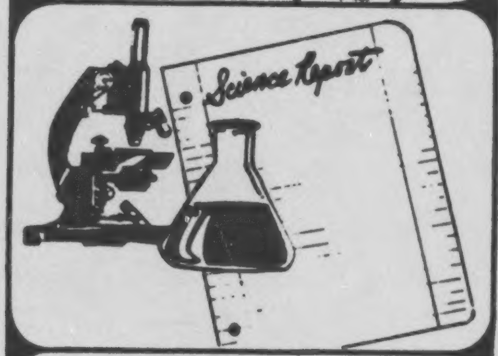
Corder (1979), D'Angelo (1980)

VISUAL **AUDIO**



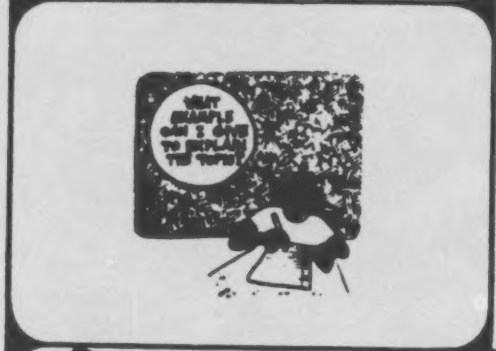
16. Questions for writing a story are also relatively simple: What happened first? What happened next? What happened last? When did it happen? Where did it happen? Who did it happen to?

Burke (1975), Corder (1979), Young, Becker, and Pike (1970)

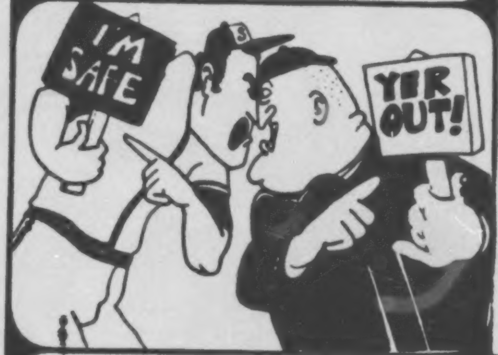


17. Sometimes students are given a broad topic and told to write something factual about it. The questions that can be asked are a little more difficult, but with practice, students can use these questions successfully: What is the topic? What part of the topic should I write about? What kind of example can I give to explain the topic? What questions can I ask about the topic? What are the answers to these questions?

Corder (1979), D'Angelo (1980), Nold (1979a), Winterowd (1975), Young and Becker (1975)

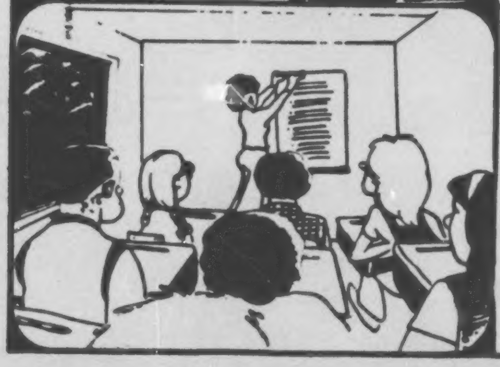

WHAT EXAMPLE CAN I GIVE TO EXPLAIN THE TOPIC

18. Even if students can't answer all of the questions, those they can answer will generate enough ideas to get them started writing.



19. The same is true about questions for persuasive writing: What opinions can a person have about this topic? What's my opinion? What reasons can others give to show my opinion is wrong? What reasons can I give to show that my opinion is right? What else can I say to prove that my reason is a good reason?

Corder (1979)

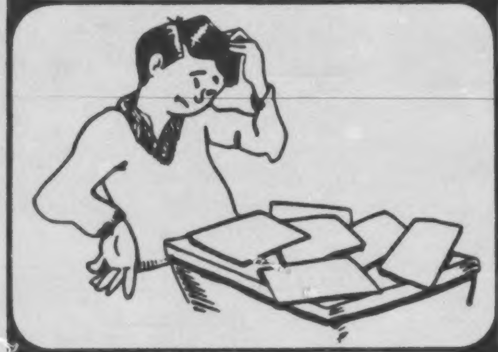


20. These questions can be written on the board or on charts. The charts can be posted in the room so that students can refer to the questions when they are writing.

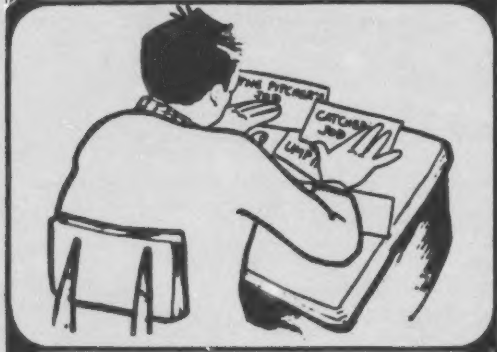
VISUAL **AUDIO**

Arranging:
ORDERING CONTENT

21. Music

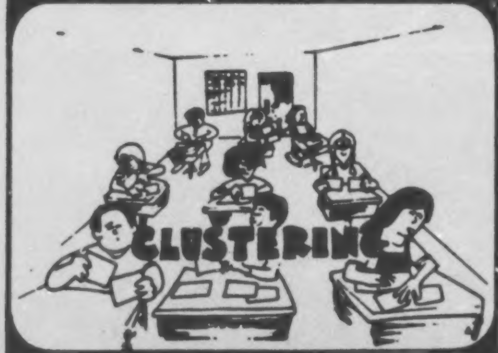


22. Once ideas are generated, they must be arranged in appropriate order.



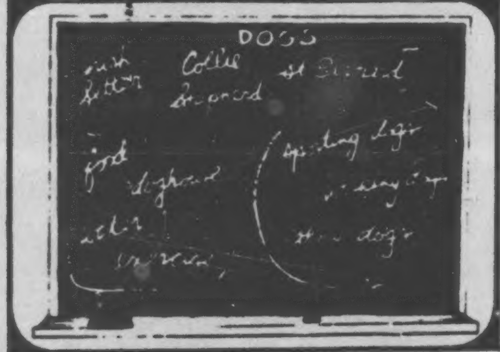
23. One way to help students to arrange their ideas is to have them write their ideas on cards or pieces of paper that they physically reorder—they just try different arrangements of the cards until they get the most closely related ideas next to each other.

Humes (1982a)



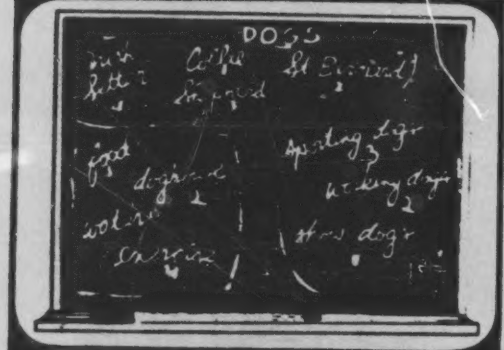
24. Clustering is a technique used for ordering content generated by word associating. (In fact, some people use the term "clustering" to refer to both word associating and the ordering of the words.)

Rico and Claggett (1980)

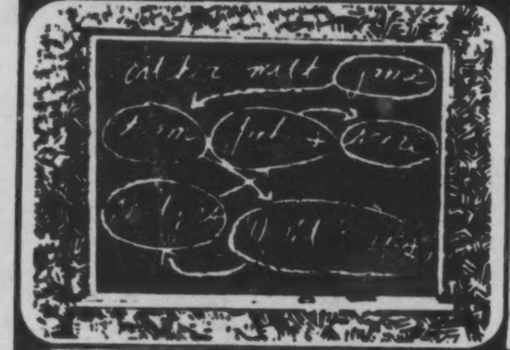


25. When many words have been produced, the related words are clustered into groups by larger circles.

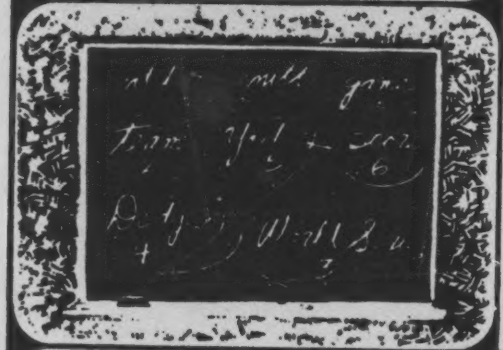
VISUAL **AUDIO**



26. Then the related words are numbered for their order within those clusters.



27. When fewer words are associated, students may either draw arrows from one circled word to another,

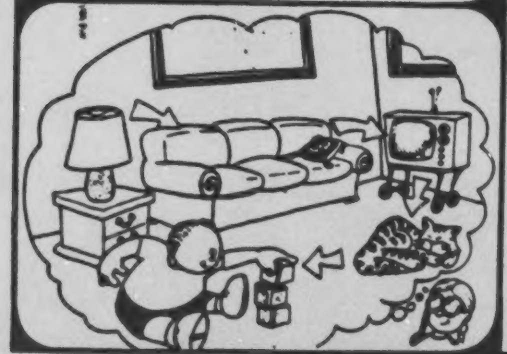


28. or number the words in presentation order. Of course, if the word associations have been written on cards or pieces of paper, they can simply be rearranged into the desired order.

HOW DO I ARRANGE MY IDEAS?

29. Students also need to learn specific arrangement plans. The kind of arrangement depends on the kind of writing.

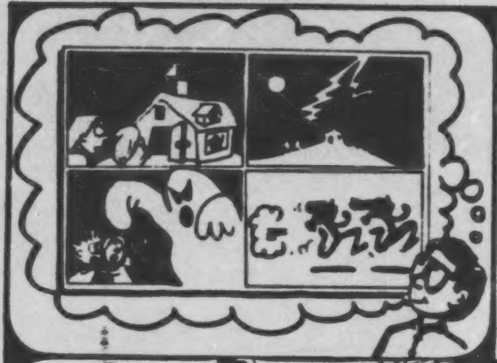
D'Angelo (1975)



30. For example, students need to use spatial ordering when they describe something. Students can learn to arrange the descriptive content they have generated into side-to-side order, for instance—"on the right side of the room . . ., in the corner . . ., in the middle of the room . . ., on the other side. . . ."

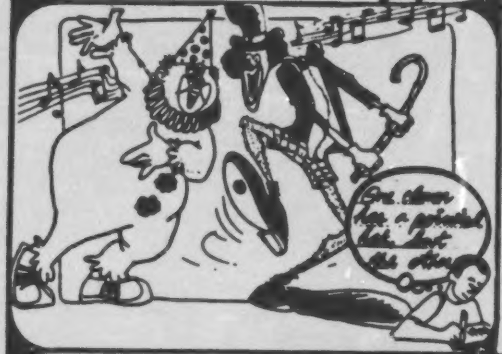
D'Angelo (1980)

VISUAL **AUDIO**



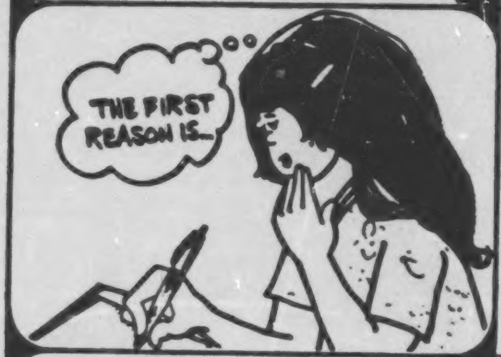
31. Stories are arranged in chronological order. Even a flashback is arranged chronologically within itself.

D'Angelo (1980)


One clown has a pointed hat but the other

32. Some factual writing is also arranged in chronological order, but the content often requires other ordering. For example, comparisons are arranged by the parts of those things being compared; news stories are arranged so the most important information comes first.

D'Angelo (1980), Irmscher (1969)


THE FIRST REASON IS...

33. Persuasive writing is arranged by the effectiveness and importance of the arguments—usually from least to most effective and important.

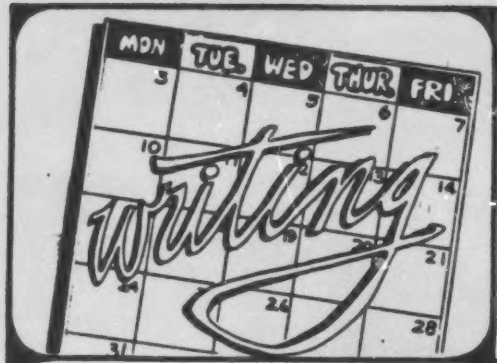
D'Angelo (1980), Winterowd (1975)

34. When students have generated their ideas and have arranged their ideas in the appropriate order, they can write compositions with good content and good organization.

Increasing
Writing Practice
without
Increasing the
Paper Load

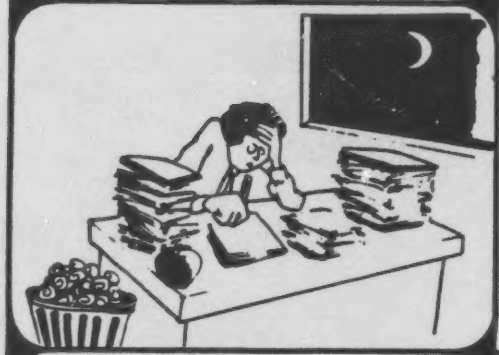
35. Music

VISUAL **AUDIO**

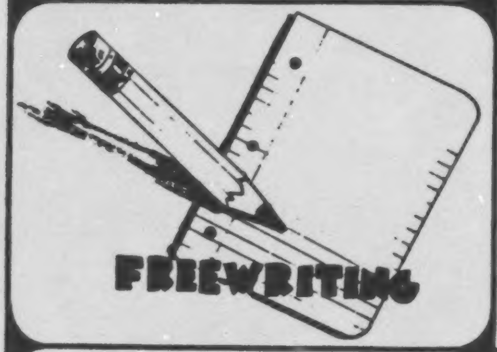

MON
TUE
WED
THUR
FRI
writing

36. Research shows that students write better if they write every day.

Graves (1981a, 1981b)

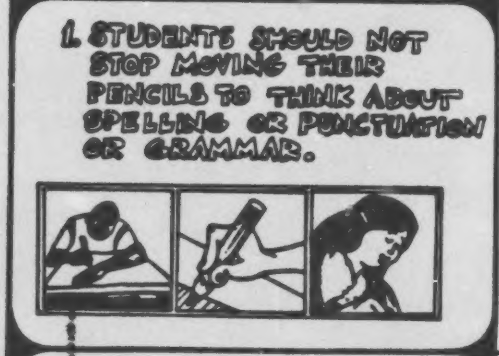


37. But how can the teacher get students to write more without having to grade more papers? Two good approaches may help solve this problem.

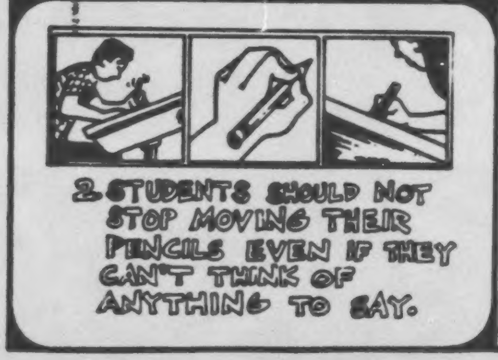

FREEWRITING

38. One technique for helping students to write more is freewriting. After they are given two rules, students start writing and do not stop until they are told to.

Elbow (1973)

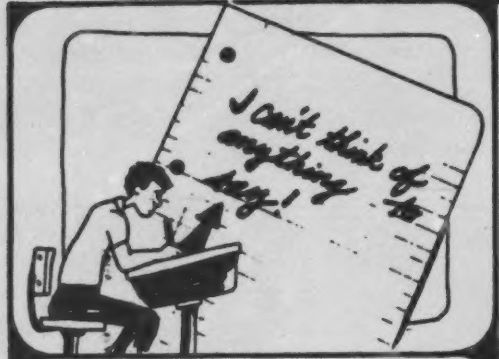

1. STUDENTS SHOULD NOT STOP MOVING THEIR PENCILS TO THINK ABOUT SPELLING OR PUNCTUATION OR GRAMMAR.

39. The first rule is that students should not stop moving their pencils to think about spelling or punctuation or grammar.


2. STUDENTS SHOULD NOT STOP MOVING THEIR PENCILS EVEN IF THEY CAN'T THINK OF ANYTHING TO SAY.

40. The second rule is that students should not stop moving their pencils even if they can't think of anything to say.

VISUAL **AUDIO**


I can't think of anything to say!

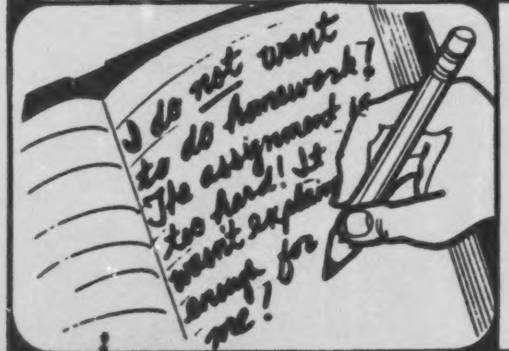
41. If they can't think of anything to say, they just keep writing, "I can't think of anything to say." Eventually, students will start coming up with something to write about.

42. Unlike more formal writing, this kind of writing isn't graded or looked at for correctness. In fact, teachers don't have to look at the writing at all unless this is the only way to make sure it has been done.

Journal
JOURNAL WRITING

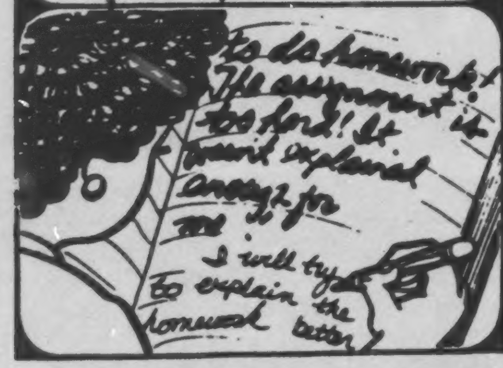
43. Journal writing is another technique for getting students to write more without the teachers doing more paper grading. It follows one of the same principles as freewriting—teachers do not look at the journals for correctness.

Moore and Reynolds (1979), Progoff (1975)


I do not want to do homework! The assignment is too hard! It wasn't explained enough for me!

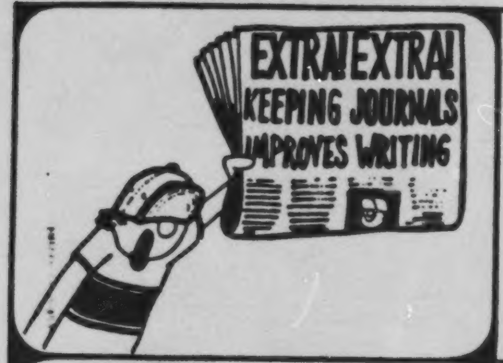
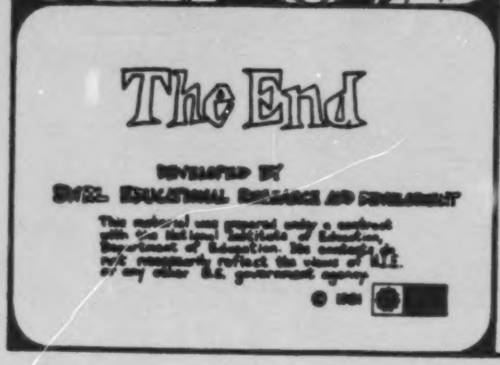
44. Students write at least three sentences each day in their journals. They write about something they see, think about, feel confused about, or want to complain about.

Macrorie (1976)


to do homework! The assignment is too hard! It wasn't explained enough for me
I will try to explain the homework better

45. Some teachers collect these journals and write responses to the students—not about how they write, but to the students' concerns. This is a good practice when there is time, and it gives the students first-hand experience with writing as a way of communicating.

Staton (1980)

VISUAL	AUDIO
 EXTRA! EXTRA! KEEPING JOURNALS IMPROVES WRITING	**46.** But even if teachers don't have time to respond, writing in the journal every day gives students important practice. Studies have shown that students who keep such journals improve their writing over the course of a school year. Staton (1981)
	47. These are just a few ideas for helping students write better and write more. Students will write better if they understand how to generate and arrange their ideas. Students will write more, without increasing the paper-grading load, by doing freewriting and journal writing. And this is what teachers, students, and parents want—more writing and better writing.
 The End DEVELOPED BY SWRL EDUCATIONAL RESEARCH AND DEVELOPMENT	**48.** Music

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B. Prototype Instruction

PROTOTYPE COMPOSITION INSTRUCTION:

"LEARNING TO COMPOSE"

IMPLEMENTING THE RESEARCH ON WRITING

Ann Humes

Composition authorities have increasingly advocated instruction that focuses on the process rather than the product of writing. They variously label the elements of the process (e.g., Flower & Hayes, 1981a: planning, translating, reviewing; Nold, 1979: planning, transcribing, reviewing), but these elements can be synthesized into the recursive processes of (1) planning, which consists of generating and arranging ideas, (2) translating, which is defined as the process of putting ideas into readable form (Flower & Hayes, 1981a), and (3) revising, which entails reviewing the text and changing one's mind as well as changing the translated text. Various instructional strategies for teaching these processes are promulgated in the literature, along with diverse systems for assessing their success.

This paper summarizes the data on each of the various subprocesses. After each summary, it discusses the suggestions for instruction. The paper then describes the major systems for writing-sample assessment. The suggestions for instruction and assessment are implemented in the sample lessons that follow the paper.

Planning

Research reveals that planning is a thinking process that writers engage in throughout composing--before, during, and after the time spent in putting words on a page. During planning, "writers form an internal representation of knowledge that will be used in writing" (Flower & Hayes, 1981a, p. 372).

Studies suggest that planning time is a constant high proportion of total composing time (e.g., Berkenkotter, 1982; Gould, 1980). In these studies, planning required more time than other subprocesses (i.e., translating and revising); planning may consume as much as 65% (Gould, 1980) to 85% (Berkenkotter, 1982) of total composing time.

The importance of extensive planning is supported by reports that good writers spend more time in planning than either average or remedial writers (e.g., Stallard, 1974). Good writers appear also to spend more time in global planning than in local, sentence- and word-level planning; the opposite appears true for remedial writers--they spend more time in local planning (e.g., Atwell, 1981).

These findings are corroborated by pause research, which reveals that good writers spend more time in long planning pauses, while remedial writers pause for shorter time periods (Flower & Hayes, 1981b; Van Bruggen, 1946). Additionally, good writers pause more before they write in thought units (i.e., episodes devoted to communicating concepts or carrying out goals), while remedial writers pause more before sentence-level tasks (Atwell, 1981; Flower & Hayes, 1981b; Van Bruggen, 1946).

Planning elements include generating and organizing, or arranging, content (Flower & Hayes, 1981a). Generating entails gathering information to write about, whether that information is material from external sources or is content discovered within the writer's mind. Organizing is ordering content; it contributes structure to a final product. Organizing may involve deleting content when more content has been generated than is needed for the specific purpose and/or arrangement. In actual practice, plans for organizing content rarely include formal outlines (Emig, 1971; Mischel, 1974; Stallard, 1974).

When data are not gathered from external sources, writers must search their own minds for information. This search may involve the use of "invention" techniques--heuristic probes for generating content. Specific probes and variations of probes are discussed by such authorities as Burke (1975), Corder (1979), D'Angelo (1980), Draper (1979), Elbow (1973), Irmscher (1979), Jones and Hall (1979), Kneupper (1980), Odell and Sage (1978), Rico and Claggett (1980), Rohman (1965), Winterowd (1975), Young and Becker (1975), Young, Becker, and Pike (1970).

Techniques for arranging content for teaching the process of arranging discourse include clustering (e.g., Rico & Claggett, 1980) and "shuffling" (Humes, 1982). Specific arrangement plans for various types of discourse are specified by Christensen (1968, 1978), D'Angelo (1980), Irmscher (1969, 1979), Jones and Hall (1979), McKenzie (1979), Rico and Claggett (1980), and Winterowd (1975).

Translating

Translating is the process of transforming content from one form of symbolization (thought) into another form of symbolization (graphic representation). Translating makes huge demands on writers' cognitive processes because translating is so complex: Writers must put ideas into written language while they are also dealing with problems of discourse coherence and structure (Bereiter & Scardamalia, 1981). This mental load imposed on translating becomes lighter as an increasing number of writing skills become automatic rather than consciously driven.

"As writers become more sophisticated, they may devote less conscious attention to such concerns as orthography, spelling, and basic sentence construction" (Bridwell, 1981, p. 96).

Being able to "devote less conscious attention" to the skills of translating requires years of practice with handwriting, spelling, language usage, word choice, capitalization, and punctuation; then these skills may become somewhat automatic. Relative automaticity may also be possible for some higher-level skills such as sentence variation and figures of speech (Gould, 1980).

Studies have provided evidence that when skills become automatic, differences appear in the writing process during translating (Glassner, 1980; Van Bruggen, 1946). Writers who have mastered translating skills, as measured by high scores on usage tests, write at a rapid rate between pauses; conversely, writers who have not mastered translating skills write slowly. Furthermore, poor writers pause for short intervals during translating because they must stop to think about the mechanics of writing. They have so many mechanical problems that they must "attend to surface matters in order to write out their ideas the first time" (Bridwell, 1980, p. 214).

Some authorities suggest that mechanical and grammatical skills are best taught in context when students need the skills (e.g., Calkins, 1980; Graves, 1981a, 1981b; Shaughnessy, 1977). Other often cited techniques that facilitate learning grammatical and mechanical skills as well as making these skills and syntactic structures automatic are sentence combining (e.g., Combs, 1976; Faigley, 1979; Hunt, 1979; Mellon, 1978, 1979; Morenberg, Daiker, & Kerek, 1978; Obenchain, 1979; O'Hare, 1973; Swan, 1979; Winterowd, 1980), modeling (e.g., Corbett, 1976; Gilbert, 1980; Irmscher, 1979; Schiff, 1978; Williams, 1979), and writing dialogue (Moffett, 1968; Moffett & Wagner, 1976).

Revising

Revising is both a cognitive and physical activity that occurs "continually throughout the writing of a work" (Sommers, 1980, p. 380). Revising covers editing (e.g., fixing spelling and punctuation, substituting synonyms) as well as undertaking major reformulations (e.g., reorganizing blocks of discourse, adding whole sections of content). These changes are made when the writer, in reviewing the text, sees mismatches between his/her intention and the actual product.

Unfortunately, first-draft revisions are often premature editing attempts, sometimes by good writers (Stallard, 1974), but more often by writers who are overly concerned with the surface features of composing (e.g., punctuation, spelling, word choice). Consequently, their concern about surface features causes these writers to interrupt the flow of composing to correct their text (Perl, 1979). Correspondingly, they don't use important operations like reorganization and addition (Sommers, 1980). Rather, they try to "clean up speech" (p. 381), so they approach revision with a "thesaurus philosophy of writing" (p. 381).

As writers become more experienced and competent, they view revising as a process of structuring and shaping their discourse (e.g., Faigley & Witte, 1981; Sommers, 1979; Stallard, 1974). They begin to see a first draft as an attempt to "define the territory" (Sommers, 1980, p. 384), so they keep writing that first draft until they decide what they want it to say. As writers develop, they also become concerned with audience considerations, so they start reviewing and thus revising their work for its effect on their audience (Sommers, 1980).

The strategies and techniques that were described for generating, arranging, and translating are applicable for revising. For a detailed discussion of teaching writers to revise, see Gentry (1980).

Evaluation

Authorities generally agree that any instrument used to assess instruction on writing should include one or more writing samples (e.g., Brown, 1979). However, they disagree over which procedures are appropriate for prompting and scoring writing samples. The major scoring procedures used in large-scale assessment are holistic (i.e., general impression), analytic, Primary Trait assessment, and the SWRL system.

Holistic Assessment.

Holistic assessment involves a comparative evaluation of essays, as is performed by the Educational Testing Service (1976), the developers of the system. Readers are trained to read and rate papers in relation to other papers in a set. However, authorities laud the procedure as simple (e.g., Hogan & Mishler, 1979), and some claim that may be the primary reason for the method's wide acceptance (e.g., Odell & Cooper, 1978).

However, holistic scoring is frequently criticized because the only diagnostic information it offers is about the comparative quality of a paper--it does not indicate why a paper is a "2," or a "3," or a "4." Although the National Assessment of Educational Progress (NAEP) used holistic scoring in the 1969-70 assessment (1970), the project group subsequently disavowed this system because test results could not be interpreted satisfactorily (Mullis, 1975).

Analytic Assessment. The definitive scale for analytic assessment was devised by Diederich (1966, 1974). This scale consists of "General Merit" categories (the content characteristics) and "Mechanics" (form skills such as punctuation, capitalization, and grammar). An analytic scale consists of a list of the prominent features of a particular writing type (e.g., expository discourse, narrative discourse). Thus it is designed to accommodate all tasks for that discourse type, regardless of differences in the stimuli eliciting the writing samples. When an essay is scored, the ratings on various features are tallied for subtotals of content and form scores and for a total writing score.

Many authorities advocate the analytic scale, asserting, for example, that it facilitates quick and efficient scoring (Los Angeles County Superintendent of Schools, 1978). Furthermore, research studies support analytic scales (e.g., Pitts, 1979; Smith, 1979; Winters, 1979). However, analytic scales have critics as well as proponents. Odell and Cooper (1978) criticize two underlying assumptions of the scale: (1) Criteria for rating good writing can be derived from sophisticated readers' perceptions of discourse types rather than from the specific writing task itself, and (2) the same criteria for judging a task elicited by one stimulus for a specific type of writing (e.g., expository) can be used to judge all tasks eliciting that writing type, even though the tasks are evoked by different stimuli.

Primary Trait Assessment. Primary Trait Assessment was devised by NAEP. The primary trait of a writing task is determined by the purpose and audience for a specific piece of discourse and the prompt is devised accordingly. The sample elicited by the prompt is rated by the

Primary Trait Scoring system (PTS) on how well that "trait" is manifested. Each prompt is designed to elicit the characteristics that effectuate the primary trait when students compose their writing samples. The characteristics (features) that are unique to that prompt become the scoring criteria for the writing sample. Thus the prompt must be highly structured to facilitate scoring, because the "more structured the task, the less difficult the scoring, since the essays . . . will be more uniform in focus" (Mullis, 1975, p. 9). The corresponding scoring guide that is written for each stimulus describes the exercise in terms of specific characteristics displayed by a successful writing sample (Klaus, Lloyd-Jones, Brown, Littlefair, Mullis, Miller, and Verity, 1979, p. 15). Examiners need considerable training to become competent and comfortable with PTS (Mullis, 1975).

Because PTS evaluation focuses on the primary trait of the writing task, the scoring is "independent of attention to mechanical and grammatical features" (Klaus et al., 1979, p. 23). Thus when readers evaluate the primary trait, "Handwriting does not matter . . . Mechanics do not matter" (Klaus et al., 1979, p. 29). However, such features can be evaluated as secondary (or even tertiary) traits. Definitive studies have not compared PTS with other scoring systems (Odell & Cooper, 1978).

The SWRL System. The SWRL system (1) is easy to score without formal training, (2) is scored for the specific content features of the writing task, and (3) provides diagnostic information. It combines the simplicity of analytic scales and holistic scoring with the specificity of Primary Trait Scoring (PTS). For formal assessment, a highly structured prompt is provided. This prompt also facilitates easy scoring because it is always accompanied by scoring criteria that pertain specifically to that prompt. The corresponding scoring key is comprised of a scoring matrix that lists the features of good writing that a composition exhibits when a student employs the appropriate content and from skills; the matrix also includes performance ratings of good, acceptable, or unacceptable on each content and form skill. Thus the scoring elicits diagnostic information about the individually listed component skills, while providing a total score for the writing sample when the good/acceptable/unacceptable ratings are tallied for all content and form skills. The scoring guide that accompanies the prompt describes the features that constitute a good, acceptable, or unacceptable score on each criterion in the scoring key. These guidelines correspond to precise individual features that comprise the whole composition. Field testing of this scoring model has demonstrated its scoring ease (Humes, 1979) and reliability (Cronnell, 1981).

Conclusion

The recommendations discussed above for teaching the composing process have been incorporated in the sample instruction that follows.

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LEARNING TO COMPOSE

TEACHER'S GUIDE TO GRADE THREE INSTRUCTION

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INTRODUCTION

Composition instruction has traditionally emphasized the product of writing--what students write--rather than the process of writing--how students write. Recent research supports instruction in writing as process. Furthermore, component skills should be unified into the process, not taught separately.

The SWRL composition program, Learning to Compose, fills this need for a unified approach to the teaching of writing in the elementary school (grades 1-6). It teaches the composing process while teaching the component skills (e.g., capitalization and punctuation) required to complete a writing task within the context and content of the process. Students consider their purpose and audience while learning to plan, draft, revise, and edit their writing. When a skill is necessary for a writing task, it is taught in the context of that task. Thus instruction on component skills does not interrupt the writing process since it is integrated into that process. Furthermore, with the exception of spelling and handwriting skills,* all the skills needed to write competently are covered in the program--punctuation, capitalization, language usage, sentence structure.

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*Spelling skills are too numerous to be taught within a composition program; regular classroom instruction on spelling should be continued. Handwriting can also be taught separately, using the regular classroom materials.

CONTENT OF INSTRUCTION

PRODUCTS

The products composed during grade three instruction include personal stories, descriptions, personal letters, directions, story summaries, fictional stories, thank-you letters, reports for other school subjects, and short poems.

ACTIVITIES

Preparation

Preparation includes activities that teach students the component skills they will need to compose a product. While studying examples of the kind of products they are to write, students attend also to the component skills introduced by the product.

The Composing Process

The major activities of the composing process in Learning to Compose include planning, drafting, revising, and editing. These subprocesses are listed separately for convenience in discussing and teaching them. However, this separation does not imply a linear process. Rather, writers move back and forth among the subprocesses. For example, after text has been drafted, a gap may be noticed and new content additions must be planned.

Planning. During planning, students set writing goals and generate ideas. Students may find ideas in external sources, or they may generate them from their own minds. When writer's search their own minds, they often use probes for generating content. In Learning to Compose, these probes are generally comprised of sets of questions students ask themselves in order to generate content. For example, students learn to generate ideas for describing an object by asking themselves the questions below:

What does it look like?
What does it sound like?
What does it feel like?
What does it smell like?
What does it taste like?

Such probes not only generate content for use in composing, but also teach students how to probe their own minds for ideas. Students also study what kind of content is characteristic of the product they are to write and how to organize that content.

Drafting. Drafting is putting words on paper and is synonymous with what is frequently called "writing." Students learn to draft without excessive concern for surface errors because such concern inhibits the writing process. They also learn important skills that enable them to draft with fluency and coherence.

Revising. Revising is making substantial changes to improve a text. In *Learning to Compose*, students learn to add new information, to change the order of content, to remove unrelated sentences and redundancy, and to vary the structure and length of their sentences.

Editing. Editing in *Learning to Compose* involves changing words or correcting spelling, punctuation, and capitalization. Students learn to proofread for errors and to edit them out of the text before writing the final version.

Evaluation

Teachers evaluate during the composing process by making comments that help students to write and rewrite better compositions. These comments focus on teaching, not testing. Teachers assist students by asking questions about the writing and offering suggestions for improving it. When students have completed their final drafts, compositions are formally evaluated. The evaluation procedure makes scoring compositions easy, yet it provides diagnostic information about the content and the component skills.

TECHNIQUES FOSTERING WITH WRITING PROCESS

Practicing certain techniques helps students develop the ability to compose. Each technique presented in Learning to Compose fosters some or even all of the subprocesses of the composing process and thus is critical to instruction. The techniques used in grade three include journal writing, freewriting, sentence combining, word associating, and clustering. These techniques are discussed below under the unit at which they are first presented.

SKILLS

Many component skills must be employed in order to put words on a page. In Learning to Compose, these skills are presented when they are needed for the assigned writing task. For example, when students learn to write map directions, they also learn to write and punctuate the imperative sentences that are used in directions (e.g., Turn left at the stop sign.); when students learn to write personal letters, they learn the letter-format skills necessary to write personal letters as well as the prerequisite capitalization and punctuation skills (e.g., capitalizing the names of streets, inserting a comma between city and state).

PROGRAM MATERIALS

STUDENT WORKBOOK

The student workbook presents brief instruction and provides appropriate practice. Some of the instructional activities are completed in the text. However, students complete the composing tasks on paper distributed by the classroom teacher.

TEACHER GUIDE

The Teacher Guide includes the teacher's edition of the student workbook. The teacher's version includes the numbered pages of the student workbook, answers to the exercises, guidelines for presenting instruction, and suggestions for further class and individual activities. It also covers the background for the program and presents the content and procedures of instruction. It includes information needed to conduct each unit of instruction, and contains scoring keys and guidelines for evaluating the compositions that students write for each unit.* It also contains the writing prompts, scoring keys, and scoring guidelines that are used for formal assessment. The final component of the Teacher Guide is a Class Record Sheet, which is to be photocopied so that a separate sheet (or sheets) is available. The scores students receive on their compositions are recorded on this sheet for each composition completed in instruction. Scores for the corresponding writing sample produced for the assessment prompt are also recorded on the Class Record Sheet.

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*Scoring these compositions is optional.

PROCEDURES

Preparation

Students prepare for writing through discussion activities led by the teacher. Additionally, students read examples of the type of writing they are to undertake. Relevant component skills are presented at this time.

Planning

After preparation for writing, students plan their compositions, often generating ideas by using a specific set of questions presented in the text. Students also take notes that they will use during composing.

Drafting

Students then begin drafting their ideas on paper--at least one first draft, one revised draft, and one final, edited draft. These drafts are kept in writing folders that students prepare and keep either in their desks or in a classroom file.

Reviewing, Revising, and Editing

Teachers read students' first drafts and suggest possible ways to improve the content and organization. The students then mark up the first drafts, and the teacher reviews the marked-up drafts. Then students write their revised versions. The teacher is again encouraged to review the copy, this time noting surface-level errors. Students correct the errors on this draft, show their edited papers to the teacher, and then rewrite the paper in final form. Although this procedure describes only one draft for revising and editing, students may work through several drafts before they prepare the final copy.

Evaluation. The teacher may then evaluate the composition, using the scoring information provided for the unit. The teacher may give the student a copy of the filled-in scoring key so that the student is informed about the strengths of the composition. Students' compositions are then published (see Unit 1). The evaluation may be published as well, if both the teacher and the student choose to include it.

Assessment

At the end of each unit, the teacher administers formal assessment, using the prompt, scoring key, and scoring guide included for the unit. Students are allowed to work over a period of time so that they can plan, draft, revise, and edit these compositions just as they did the unit compositions. Consequently, formal assessment serves as additional practice.

Techniques

Throughout the school year, students and teachers also work with some techniques that foster the composing process. Directions for implementing and administering these activities are included for the unit at which the technique is first taught.

SCHEDULING

Writing instruction has a strong positive influence on students' developmental and educational progress. Consequently, writing should be part of students' daily activities. Learning to Compose provides adequate instruction and practice so that written-language activities can be scheduled for 20-30 minutes per day throughout the school year. This much time can easily be arranged for writing because some of the activities can be undertaken independently, whenever they fit into students' daily schedules, and some can be directed by aides or tutors. Furthermore, students who become actively involved in the writing process will be eager to do some of their drafting, revising, and editing at home.

UNIT ACTIVITIES

UNIT 1: WRITING PERSONAL STORIES

In learning to compose personal stories, students acquire some important basic narrative-writing skills, such as using chronological ordering and identifying significant narrative elements. Since students also need specific component skills in order to write the personal story specified in Unit 1, these skills are taught in this unit within the context of personal stories. Included are these review skills:

Indent the first word of a paragraph.
Capitalize a person's name.
Capitalize the word I.

Also taught are these new component skills:

Capitalize the first, last, and important words in a title.
Capitalize the names of the days of the week.
Capitalize the names of holidays.

PROCEDURES AND TECHNIQUES INTRODUCED IN THIS UNIT

Color-coding the "Stages" of the Writing Process

One important goal of Learning to Compose is to help students learn to avoid the "first-and-final draft" syndrome that often characterizes poor or mediocre writing. The program accomplishes this by showing students that their best writing is usually the result of thoughtful revision and careful editing. Teachers can ensure that students engage in revising and editing, can stress the importance of these steps, and can stimulate student interest by having students use a different colored paper for each of the "stages" introduced in Lesson 6 (first-draft), Lesson 9 (rewriting), and Lesson 10 (final version).

First get a supply of duplicating paper in three different colors. Draw parallel lines on a duplicating master and produce enough lined copies of each color for the entire class. Have students compose on one color for the first draft, another for the rewrite, and the remaining color for the final version. Explain why and when the different colors are to be used. Tell students not to throw away their old drafts; they should be kept together in a writing folder in the students' desks or in a classroom file. (Some teachers may want to use student materials to create a bulletin board that features the "stages of writing.")

Using different colors for different "stages" reinforces the notion that "good" writing is the result of an evolutionary process--a progressive refining of thought and language. On a more practical level, it provides highly visible evidence of how a particular piece of writing is progressing. If this practice is followed for all subsequent writing assignments, teachers and parents will have an easily assessible record of student progress in composition.

Publication

One reason that many students don't like to write is that they seldom receive any positive feedback or recognition for their efforts. The finished composition is usually handed in, graded, handed back, and discarded. When this happens, some students may come to believe that their writing has no permanence and, by extension, no importance. Teachers can provide proper recognition in many ways, but perhaps none is more rewarding for students than publication.

Publication occurs whenever the young author is given an audience. It can take a number of forms. The simplest type of publication occurs when students are allowed (but not forced) to read their stories to other members of the class. A more permanent form takes place when teachers post children's stories on walls or bulletin boards. More sophisticated methods of publishing student products include publishing a class newspaper or collection of stories; writing letters to local newspapers, organizations, or prominent people; writing material for magazines that publish children's writing.

One of the best ways to publish student writing is to create individual "books." After a student has written a predetermined number of stories, he or she selects one for publication. The teacher or aide then types the story on a typewriter (correcting errors in spelling and punctuation). The completed story is then bound between two pre-cut sheets of heavy cardboard and covered with shelf-paper. Each book should be proudly shown and read to the class and displayed prominently in the classroom library.

Note-taking

Writers need to organize their thoughts and develop a plan before they start writing. Planning helps them focus on important ideas or events and provides the framework for the effective arrangement of content.

At this level, students begin planning by answering pre-determined questions about their topic. The exercise in Lesson 5 requires them to focus on a specific event and recall the chronological order of important details related to the event. Students are thus given practice in recalling a logical sequence of related activities and in making notes for future reference.

Teachers may wish to point out the importance of note-taking by reminding students that it is difficult for people to remember several things at the same time; when famous people give speeches, they have notes in front of them to remind them of important details to include in their speech. These notes don't contain all the words and details that the speaker includes, but just the important things that must be in the speech. Before they give their speech, speakers write these notes and arrange them in the order that they want to present each important idea.

By developing the habits of note-taking and planning before they begin their compositions, students will find not only that writing is easier, but also that it results in more coherent and readable compositions.

Journal Writing

Journal writing has proven itself to be an effective way of improving both the quality and quantity of chilren's writing by providing regular practice and by encouraging students to write about personal, meaningful events and ideas. The rules for journal writing are few, so this part of the writing curriculum can be shaped to fit the needs of both the teacher and the class. The only materials needed are pencils and a spiral notebook for each student.

Students should write at least three sentences in their journals every day. Teachers should set aside at least ten minutes for this important activity, although students should be allowed to write in their journals whenever they have time during the day. Students should be encouraged to write about anything they want to express; they may write about a personal problem or complaint, a story or poem, a description or opinion, etc.

It is important to tell students whether or not their journal entries will be read; students may avoid certain topics if they know the teacher will be reading their entries. Privacy has the advantage of encouraging spontaneity and self-expression; scrutiny has the advantage of providing material for counseling or academic assistance. Teachers who intend to read the journals may have students place a checkmark on those pages they don't want read. When teachers write comments on the journals, they should respond to the content, not to the errors in the writing.

Students who have never had the opportunity to express personal thoughts on paper before may have a difficult time getting started. Some teachers have found it useful to provide stimulating topics as an option for those who "can't think of anything to say." Most children have favorite pets, friends, television shows, etc. As these students become more comfortable in journal writing, they are likely to begin generating their own, more meaningful topics.

EVALUATION: Scoring Key and Guide for Unit 1 Composition

Students are to write a personal story about a memorable holiday or day of the week. They are to include four or more significant events arranged in chronological order. Students should also include specific information on when the events occurred, using precise terms that tell the reader exactly what happened.

Scoring Key

A scoring key is provided on the next page. It has a blank space for the student's name. This scoring key is to be duplicated so that each student receives a copy with his or her scores. Note that the "indents first word" criterion has only good and unacceptable ratings because a student either does or does not indent.

Scoring with the key is flexible. Numerical scores can be assigned for each criterion in the scoring. For example, "good" may be three points, "acceptable" one point, and "unacceptable" no points. Furthermore, a different weighting can be given for the various criteria; e.g., chronological ordering may earn scores of 6-3-1, while legible writing earns scores of 2-1-0. However, a check mark in the column for the performance level can provide information as well.

PERSONAL STORY Name: ______________________________

The scores below show how well you did on your composition.

	Good	Acceptable	Unacceptable	
1. Included important events.	____	____	____	
2. Included mention of the day on which the events occurred.	____	____	____	
3. Arranged events in time order.	____	____	____	
4. Used exact terms.	____	____	____	
5. Indented the first word of the paragraph.	____		____	
6. Used complete sentences.	____	____	____	
7. Capitalized and punctuated correctly.	____	____	____	
8. Spelled correctly.	____	____	____	
9. Wrote clearly, with appropriate margins.	____	____	____	
TOTAL	____	____	____	_____

Scoring Guide

CONTENT:

1. Included important events.

Good: Four or more important events are included.

Acceptable: Three important events are included.

Unacceptable: Fewer than three important events are included.

2. Included mention of the day on which the events occurred.

Good: A reference to a specific holiday or day of the week is included.

Acceptable: A general time reference is included (e.g., "one day," "last summer").

Unacceptable: No time reference for the story is included.

3. Arranged events in time order.

Good: All events are arranged in chronological order.

Acceptable: One event is out of order.

Unacceptable: More than one event is out of order.

4. Used exact terms.

Good: Specific rather than general terms are used to describe objects and entities (e.g., "delicious hamburgers" vs. "good food"), and/or to narrate the action of the story (e.g., "I ran" vs. "I went").

Acceptable: Some specific terms are used.

Unacceptable: Few specific terms are used.

FORM:

5. Indented the first word of the paragraph.

Good: The first word of the paragraph is indented.

Unacceptable: The first word of the paragraph is not indented.

Scoring Guide (continued)

6. Used complete sentences.

Good: All sentences are complete.

Acceptable: Most sentences are complete.

Unacceptable: Many sentences are fragments and/or run-ons.

7. Capitalized and punctuated correctly (i.e., capitalizes important words in the title, first word in sentences, pronoun I, names of holidays, days of week, personal names; includes periods at end of sentences).

Good: The story has few or no capitalization and/or punctuation errors.

Acceptable: The story has some capitalization and/or punctuation errors.

Unacceptable: The story has many capitalization and/or punctuation errors.

8. Spelled correctly.

Good: All or most words are spelled correctly.

Acceptable: Several different words are misspelled.

Unacceptable: Many different words are misspelled.

Note: If the student has misspelled the same word more than once, count it as one misspelling.

9. Wrote clearly, with appropriate margins.

Good: All words are readable, and margins are evident on both sides of the paper.

Acceptable: Most words are readable, or a margin is evident on only one side of the paper.

Unacceptable: Many words are unreadable, or no margins are evident.

ASSESSMENT: Formal Assessment for Unit 1

Prompt

Write a story for your classmates. The story should be about what you did on your favorite holiday. Tell what the holiday was, and write about at least four events that happened that day.

- Tell only about important events.
- Tell about the events in the order that they happened.
- Use words that tell your readers exactly what happened.
- Indent the first word of your paragraph, and use margins.
- Use correct capitalization, punctuation, and spelling.

Scoring Key and Scoring Guide

Students are to write a personal story about a memorable holiday. They are to include four or more significant events arranged in chronological order. (Significant events are occurrences that are important to advancing the story line. For example, in a story about a memorable Thanksgiving Day, eating a turkey dinner would be more significant than washing one's hands.) Students should also include specific information on when the events occurred, using precise terms that tell the reader exactly what happened.

The scoring key and scoring guide (pp. T-16-T-18) used for the unit composition are to be used for scoring the writing sample produced for the formal assessment prompt.

UNIT 2: DESCRIBING PEOPLE

In this Unit, students review important descriptive-writing skills, including identifying important features and using specific terms to describe the size, shape, color, and sound of the features. In composing descriptions of people, students also learn to use a consistent spatial order, such as a top-to-bottom or bottom-to-top orientation. In addition, two new component skills are introduced:

Use adjectives appropriately.
Expand sentences with words.

PROCEDURES AND TECHNIQUES INTRODUCED IN THIS UNIT

Sentence Combining

Sentence combining is an effective technique for helping students improve sentence structure in their writing. (In the student's text, a more familiar term--"joining sentences"--is used to refer to sentence-combining activities.) Research has consistently shown that students who practice sentence combining tend to write longer, more richly elaborated sentences than do students who have had no sentence-combining experience. Sentence combining can also help students use a wider variety of sentence structures in their writing. In addition, there are indications that sentence-combining practice can lead to an improvement in the overall quality of students' writing.

The basic idea behind sentence combining is very simple. Given a series of short sentences, students are asked to combine the sentences into one longer sentence. The point is to combine the sentences in such a way that the important information from each short sentence is retained. The particular combining operations to be used are controlled by a set of sentence-combining "signals" that tell the student exactly how to put the sentences together. For example, the signals in the following sentences--the underlining and the parenthesized word--guide the student in producing the desired response:

Whales are mammals.
The mammals are *large*.
The mammals live in the ocean. (that)

Whales are large mammals
that live in the ocean.

The underlining signal instructs the student to insert the underlined word into the sentence above it. The rest of the second sentence is discarded. The parentheses tell the student to move the parenthesized word to the beginning of the line on which it is written. The student then deletes any words that are repeated in the third sentence (in this case, *the mammals*). Finally, the student joins the third line to the first sentence.

The sentence-combining lessons in *Learning to Compose* do not use grammatical terms (e.g., *noun*, *prepositional phrase*) to describe sentence-combining operations. Research indicates that knowledge of such terms does not contribute to writing improvement. Consequently, the sentence-combining exercises can be completed without any reference to formal grammatical labels.

As students work through the sentence-combining exercises, they should be encouraged to say their responses out loud before writing them down. Sentence combining is based on students' oral language ability.

By the time children enter school, they are capable of producing and comprehending some very sophisticated sentence structures in their oral language. Sentence combining simply asks students to apply their oral sentence sense to their writing. By listening to the "sound" of their response, students can determine whether or not it is an acceptable sentence.

Each sentence-combining lesson in Learning to Compose focuses on a particular sentence-combining operation. The signal for the operation is explained and illustrated. Then students are asked to combine two or three sets of sentences to ensure that they understand how to use the signal. Finally, students are given several sets of sentences to combine. When these sentences are combined, they form a unified paragraph.

Lesson 3 introduces underlining as a signal for inserting adjectives into descriptive sentences. Practice exercises include sets of two sentences to be combined. In Lesson 4, students use the underlining signal to combine three sentences into one. The paragraph-length exercises in both lessons focus on the type of writing that is the topic of Unit 2--description of a person. Consequently, the sentence-combining lessons reinforce concepts that are introduced elsewhere in the Unit.

Freewriting

Freewriting is a way to give students regular practice in writing, without increasing the teacher's paper-grading load. After students are given two rules for freewriting, they begin writing and do not stop until they are told to do so (usually after five or ten minutes of writing). These are the two rules:

1) Do not stop moving your pencil to think about spelling or punctuation or grammar or any other rules.
2) Do not stop moving your pencil even if you can't think of anything to say--either just keep writing, "I can't think of anything to say," or repeat your last word over and over. Eventually you will find something to write about.

You don't grade freewritng. In fact, you don't need to look at it at all unless you have no other way to make sure that students have done their freewriting. The purposes of freewriting are simply to give students writing practice and to convince them that they do, indeed, have something to put down on paper. Freewriting can help students overcome "writer's block," and freewriting assignments may provide ideas that students can later incorporate into more formal writing assignments.

You may wish to join students in their freewriting exercises. However, the rules for freewriting also apply to teachers: Do not stop writing to think about correctness, and do not stop writing even if you can't think of anything to say. By participating in freewriting, you can serve as a good model for students, reinforcing the idea that all writers--adults included--require daily practice in order to improve their craft.

EVALUATION: Scoring Key and Guide for Unit 2 Composition

Students are to write a description of a person. They are to include three or more important features, with appropriate descriptions of the size, shape, color, and/or sound of the features. Students should also use exact words to describe the features and arrange their description in a consistent spatial order.

Scoring Key

A scoring key is provided on the next page. For additional information on using this key, see p. T-15.

DESCRIPTION OF A PERSON

Name:____________________

The scores below show how well you did on your composition.

	Good	Acceptable	Unacceptable	
1. Included important features.	___	___	___	
2. Included descriptions of features.	___	___	___	
3. Used exact words to describe features.	___	___	___	
4. Arranged description in spatial order.	___	___	___	
5. Indented the first word of the paragraph.	___		___	
6. Used complete sentences.	___	___	___	
7. Capitalized and punctuated correctly.	___	___	___	
8. Spelled correctly.	___	___	___	
9. Wrote clearly, with appropriate margins.	___	___	___	
TOTAL	___	___	___	___

Scoring Guide

CONTENT:

1. Included important features.

Good: Three or more important features are included.

Acceptable: Two important features are included.

Unacceptable: One or no important feature is included.

2. Included descriptions of features (i.e., descriptions of size, shape, color, and/or sound of the features).

Good: Descriptors are included for three or more features.

Acceptable: Descriptors are included for two features.

Unacceptable: Descriptors are included for one or no feature.

3. Used exact words to describe features.

Good: Specific rather than general terms are used to describe features (e.g., "curly hair" vs. "nice hair").

Acceptable: Some specific terms are used.

Unacceptable: Few specific terms are used.

4. Arranged description in spatial order.

Good: Descriptive features are arranged in consistent spatial order (e.g., top to bottom, bottom to top).

Acceptable: One feature is out of order.

Unacceptable: More than one feature is out of order.

FORM:

5. Indented the first word of the paragraph(s).

Good: The first word of the paragraph is indented.

Unacceptable: The first word of the paragraph is not indented.

Scoring Guide (continued)

6. Used complete sentences.

Good: All sentences are complete.

Acceptable: Most sentences are complete.

Unacceptable: Many sentences are fragments and/or run-ons.

7. Capitalized and punctuated correctly (i.e., capitalized first word in sentences, personal names, pronoun I; included periods at end of sentences).

Good: The description has few or no capitalization and/or punctuation errors.

Acceptable: The description has some capitalization and/or punctuation errors.

Unacceptable: The description has many capitalization and/or punctuation errors.

8. Spelled correctly.

Good: All or most words are spelled correctly.

Acceptable: Several different words are misspelled.

Unacceptable: Many different words are misspelled.

Note: If the student has misspelled the same word more than once, count it as one misspelling.

9. Wrote clearly, with appropriate margins.

Good: All words are readable, and margins are evident on both sides of the paper.

Acceptable: Most words are readable, or a margin is evident on only one side of the paper.

Unacceptable: Many words are unreadable, or no margins are evident.

ASSESSMENT: Formal Assessment for Unit 2

Prompt

Think about one of your favorite characters from a book, a movie, or a television show. Write a good description of that person. Write the description for someone who has never heard of your character.

- Tell about three or more important features.
- Use exact words to describe the size, shape, color, or sound of the features.
- Put your sentences in an order that your readers will understand.
- Indent the first word of your paragraph and use margins.
- Use complete sentences.
- Use correct capitalization, punctuation, and spelling.

Scoring Key and Scoring Guide

Students are to write a description of a favorite character from a book, movie, or television show. They are to include three or more important features arranged in a consistent spatial order. Students should also use exact words to describe the features.

The scoring key and scoring guide (pp. T-25 - T-27) used for the unit composition are to be used for scoring the writing sample produced for the formal assessment prompt.

CLASS RECORD SHEET

STUDENT	Unit 1		Unit 2		Unit 3		Unit 4		Unit 5		Unit 6		Unit 7		Unit 8		Unit 9		Unit 10	
	U*	A*	U	A	U	A	U	A	U	A	U	A	U	A	U	A	U	A	U	A

*[illegible] Unit Composition; A = Formal Assessment

PERSONAL STORIES: Lesson 1

You are going to write a personal story. In personal stories, you tell about things that have happened to you.

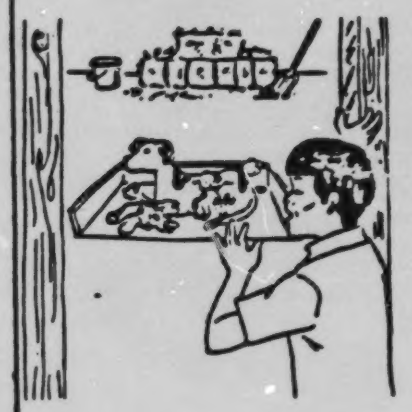
The writer of this personal story followed some rules that you have learned:

- Indent the first word of a paragraph.
- Capitalize the first word in a sentence.
- Capitalize a person's name.
- Capitalize the word I.

Discuss the rules.

Read the story. The lines show where the writer followed these rules.

For each underlined word, have students identify the rule that has been applied. Note the indentation at the beginning of the paragraph.



Last summer I spent a week in the country with my friend Sharon Hill. When I arrived at Sharon's farm, her dog did not come out to meet me. So I asked Sharon where her dog was. She smiled and pointed to the barn. Thinking that the dog was sick, I ran to the barn. Just as I reached the door, I heard tiny barking sounds. What a surprise! There was Sharon's dog with four little puppies.

NOTES:

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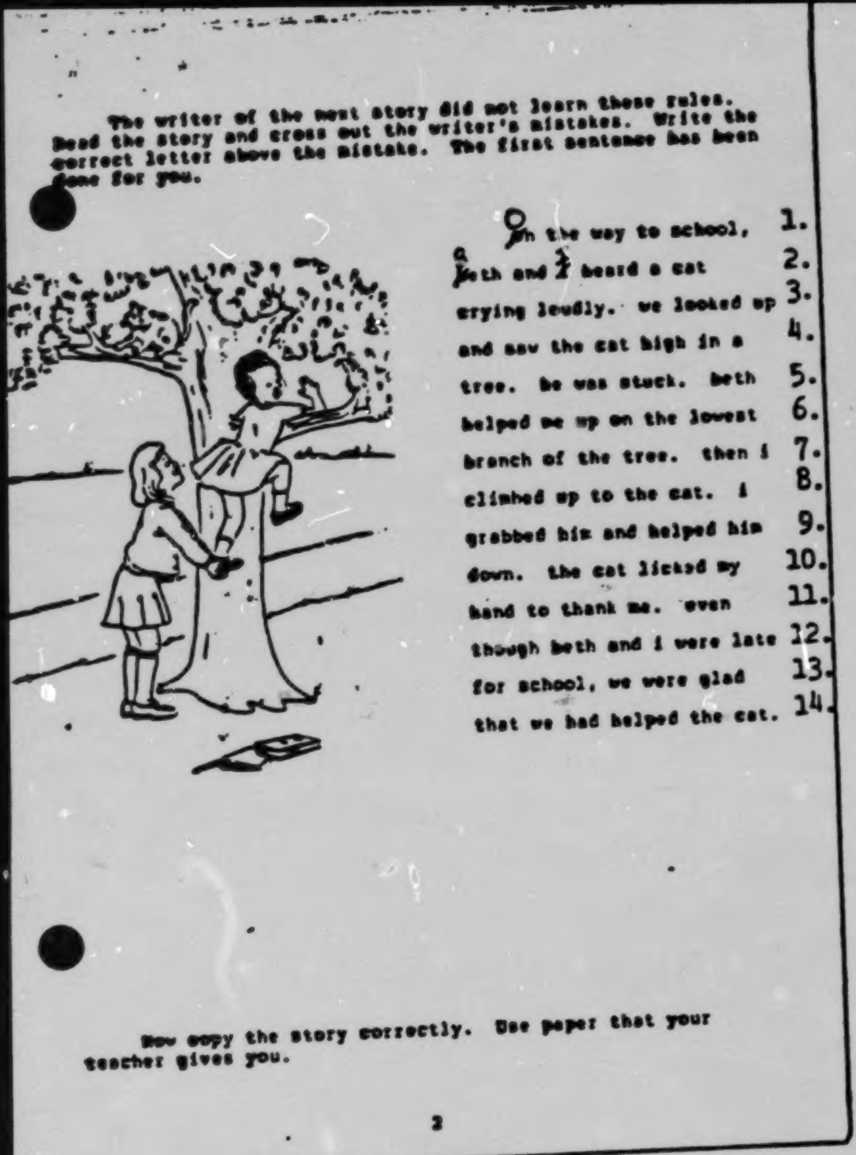

The writer of the next story did not learn these rules. Read the story and cross out the writer's mistakes. Write the correct letter above the mistake. The first sentence has been done for you.

~~o~~On the way to school, 1.
~~b~~Beth and ~~i~~I heard a cat 2.
crying loudly. we looked up 3.
and saw the cat high in a 4.
tree. he was stuck. beth 5.
helped me up on the lowest 6.
branch of the tree. then i 7.
climbed up to the cat. i 8.
grabbed him and helped him 9.
down. the cat licked my 10.
hand to thank me. even 11.
though beth and i were late 12.
for school, we were glad 13.
that we had helped the cat. 14.

Now copy the story correctly. Use paper that your teacher gives you.

2

Read aloud and make sure students understand the task.

Corrections:

3. we → We
5. he → He; beth → Beth
7. then → Then; i → I
8. i → I
10. the → The
11. even → Even
12. beth → Beth; i → I

Use paper for final, published versions of compositions. See p. T-10 for explanation of using colored paper.

Additional Optional Activities

If students need additional practice, have them correct these sentences:

1. We saw tom at the store.	1. Tom
2. Do you think i will like this book?	2. I
3. this water is very cold.	3. This
4. Where did maria go?	4. Maria
5. most of my friends were at the party.	5. Most

BEST COPY AVAILABLE

Discuss the rules.

PERSONAL STORIES: Lesson 2

Soon you will write a personal story about a holiday or a day of the week. You will need to know these rules when you write:

- Capitalize the first, last, and important words in a title.
- Capitalize names of days of the week.
- Capitalize names of holidays.

Read this story about Mario's favorite holiday. The lines show where Mario followed the new rules.

For each underlined word, have students identify the rule that has been applied.

A Thanksgiving Feast

Last year I helped my parents make Thanksgiving dinner at our house. On Thursday morning, I helped my mother set the table. Next, I washed the vegetables that we would be having for dinner. Then I helped my father make the stuffing for the turkey. Finally I put some rolls in the oven to bake. We had a delicious Thanksgiving feast, and I was glad that I had helped make it.

BEST COPY AVAILABLE

NOTES:

Now read these two personal stories. Each one is about a day the writer will always remember. Cross out the mistakes. Write the correct letter above the mistake. The first one has been done for you.

1. M ~~my~~ favorite sunday
2. Last sunday, my sister
3. and I went to the circus. We
4. had a great time. We saw a
5. lion jump through a ring of
6. fire. Then we watched some
7. elephants do tricks. We also
8. saw some funny clowns and a
9. team of beautiful horses.

10. When my sister and I got
11. home that night, we agreed
12. that it was the best show we
13. had ever seen. We could
14. hardly wait to tell everybody
15. about the circus when we got
16. to school on monday morning.
17. That was a sunday that we'll
18. never forget.

Read aloud and be sure students understand the task.

Corrections:

1. favorite —> Favorite
   sunday —> Sunday
2. sunday —> Sunday
16. monday —> Monday
17. sunday —> Sunday

NOTES:

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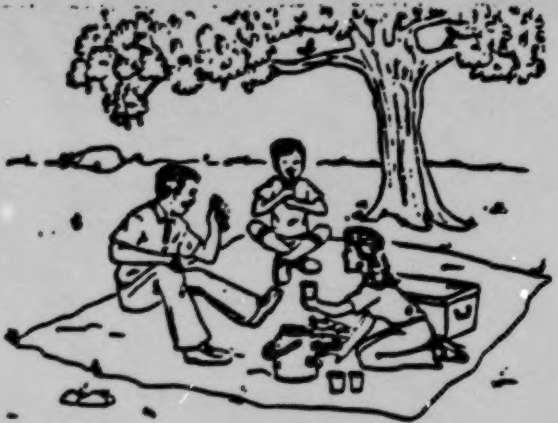


Corrections:

1. our —> Our; labor day —> Labor Day; picnic —> Picnic
2. labor day —> Labor Day
3. saturday —> Saturday
6. monday —> Monday
13. labor day —> Labor Day

1. our labor day picnic
2. My family planned to have a picnic on labor day
3. last year. We went shopping on saturday afternoon
4. to buy the food for the picnic. I was getting
5. hungry just thinking about all that delicious food.

6. On monday morning, we got to the park early.
7. We found a neat spot for our picnic right under a
8. big tree. We played baseball until it was time to
9. eat lunch. Then we had hot dogs, chicken, and fresh
10. lemonade. After lunch, we took a long walk around
11. the park. Finally it was time to go home. Our
12. picnic was a lot of fun, and I hope we can have
13. another one next labor day.

BEST COPY AVAILABLE

Additional, Optional Activities

Have students copy the stories on paper for final versions of compositions; see p. T-10.

If students need additional practice, have them correct these sentences:

1. The name of the story is "the talking frog."	1. "The Talking Frog."
2. Did you watch the parade on new year's day?	2. New Year's Day
3. I went to bed early on monday.	3. Monday
4. My story is called "a trip to the moon."	4. "A Trip to the Moon."
5. Can you play on saturday?	5. Saturday

PERSONAL STORIES: Lesson 3

The things that happen in a personal story are called the events of the story. When you write a personal story, you must remember to include all the important events. Then your readers can understand your story.

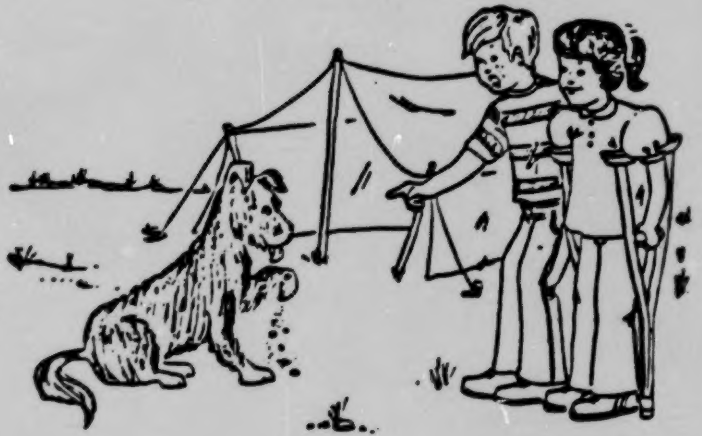
Read Bill's story. Bill's readers can't understand his story. The teacher has shown Bill where he left out an important event.

Bill, Something is left out before this sentence. You should tell why you needed to look around.
Mr. Burns

The Missing Sandwiches

Last Saturday, my sister and I made a tent in our yard. We brought some sandwiches to our tent for lunch.

We looked all over the yard. Then I saw our dog licking the last bread crumbs off her paws.



Discuss examples of events (e.g., for Independence Day, events might be eating a picnic lunch, running races, watching fireworks).

Discuss importance of omitted event.

NOTES:

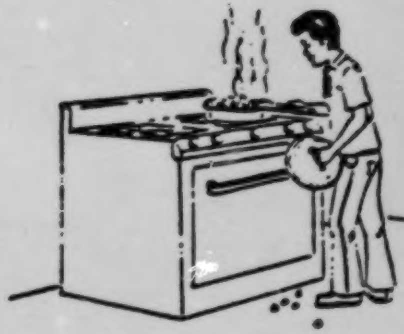
BEST COPY AVAILABLE

Read aloud and make sure students understand the task.

Now read this story. Find where an event is missing. Tell the writer what needs to be added.

A Dangerous Mistake

Last Thursday my sister was teaching me how to make popcorn. She told me to heat some popcorn and oil in a pan on the stove. She said to keep shaking the pan so the popcorn wouldn't burn.



I called my sister back, and she came running. The bottom of the pan was burnt. We were glad there was no fire. Next time I'll be more careful.

Correction

The missing event is that he did not shake the pan, so the popcorn burned.

Now rewrite the story, adding the missing event. Use paper that your teacher gives you.

Use paper for final, published draft. See p. T-10.

7

Additional Optional Activities

If students need additional practice, have them identify the missing event in each set of sentences below.

1. David had the ring on his finger.
We all helped him look for it.
Alice found it in the grass.

2. Mother gave us some money for ice-cream.
We walked into the store.
We ate the ice-cream on the way home.

3. Miguel was very sleepy.
He went to bed.
Then he ate breakfast.

4. Ted wanted to play catch.
He wondered if Susan was home.
Ted and Susan played catch.

Missing Events:

1. David lost the ring.
2. We bought some ice-cream.
3. Miguel got up.
4. Ted got Susan.

BEST COPY AVAILABLE

PERSONAL STORIES: Lesson 4

In a personal story, you write about the events in the order that they happen. You write the events in time order. Read Jane's story. Answer the questions about the events of the story.

A Close Call

Last Saturday was the Fourth of July, so I walked over to Pineview Park to watch the fireworks show. While I was watching the show, one of the sky rockets suddenly crashed into some bushes. The flames from the rocket started a fire in the bushes. Luckily, the fire fighters were able to put the fire out quickly, and no one was hurt.

1. When did it happen? ______________________
2. What happened first? ______________________
3. What happened next? ______________________
4. What happened next? ______________________
5. What happened last? ______________________

Discuss and explain time order.

Suggested Answers:

1. Saturday, the Fourth of July
2. Walked to Pineview Park to watch fireworks
3. Rocket crashed
4. Fire started
5. Fire fighters put out fire

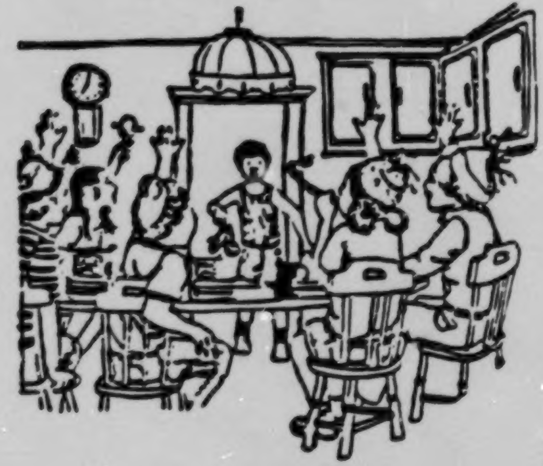
NOTES:

BEST COPY AVAILABLE

Read aloud and make sure students understand the task.

Now read the sentences in Pablo's story. Pablo's readers did not understand his story. The events are not in time order.

Number the events in the right order. Put each number on the line at the beginning of the sentence.



A Birthday Surprise

1. ___ I went downstairs and walked into the kitchen.
2. ___ On the morning of my birthday, I got up early and dressed for breakfast.
3. ___ There were all my friends sitting around the table, shouting, "Happy Birthday!"
4. ___ As I was putting on my shoes, I heard noises in the kitchen.

Answers:

1. 3
2. 1
3. 4
4. 2

Now rewrite the story in time order. Leave out the numbers. Use paper that your teacher gives you.

Use paper for final, published draft. See p. T-10.

Additional Optional Activities

If students need additional practice, have them order the sentences within each of the sets of sentences below (the order has been noted on the blank lines):

_2_ He found some ice-water in the refrigerator.
_3_ The cool drink made him feel much better.
_1_ Alex was very hot and thirsty when he came home.

_3_ The Lions won the game.
_1_ The game started at 3 o'clock.
_2_ The Tigers scored the first run.

_2_ Suddenly, she felt something tugging on the line.
_4_ A huge fish jumped off the hook and swam away.
_1_ Lisa threw her fishing line into the water.
_3_ She pulled on the line to see what she had caught.

_3_ He unwrapped the package quickly.
_1_ Juan's mother was holding a package.
_4_ It was just what he wanted—a new radio!
_2_ She handed the package to Juan.

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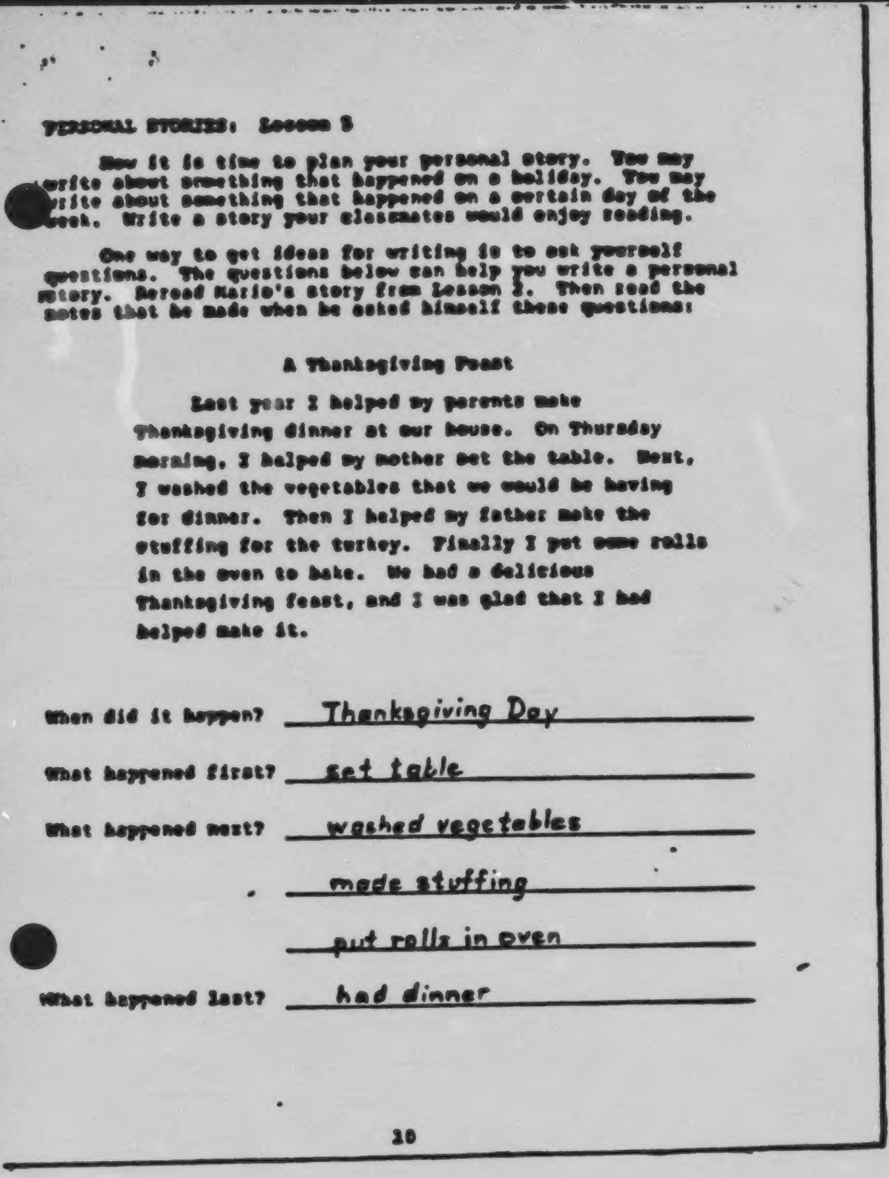

PERSONAL STORIES: Lesson 3

Now it is time to plan your personal story. You may write about something that happened on a holiday. You may write about something that happened on a certain day of the week. Write a story your classmates would enjoy reading.

One way to get ideas for writing is to ask yourself questions. The questions below can help you write a personal story. Reread Mario's story from Lesson 2. Then read the notes that he made when he asked himself these questions:

A Thanksgiving Feast

Last year I helped my parents make Thanksgiving dinner at our house. On Thursday morning, I helped my mother set the table. Next, I washed the vegetables that we would be having for dinner. Then I helped my father make the stuffing for the turkey. Finally I put some rolls in the oven to bake. We had a delicious Thanksgiving feast, and I was glad that I had helped make it.

When did it happen? Thanksgiving Day

What happened first? set table

What happened next? washed vegetables

made stuffing

put rolls in oven

What happened last? had dinner

Discuss forms of publication.
See p. T-11.

Discuss events and their order.

NOTES:

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Explain taking notes. See p. T-12.

Now plan your story and make notes. Answer these questions:

When did it happen? ______________________________

What happened first? ______________________________

Explain that the question "What happened next?" must be repeated as often as necessary to identify all the important events.

What happened next? ______________________________

____

____

____

What happened last? ______________________________

Check students notes to make sure they understand the task.

Remember to list the important events. Then your readers will understand your story. If you don't know whether an event is important, ask yourself this question:

- Will my readers understand the story if I leave the event out?

WHAT Happened first?

NOTES:

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Today you will write your story from your notes. As you write, think only about the events and the order of the events. You will have time later to fix the spelling and punctuation. You can also change your words to better ones later.

Write your story on the paper your teacher gives you. Write your story so that your reader will understand it.

Discuss writing without worrying about specific words or about spelling, capitalization, and punctuation.

Distribute first-draft paper. See p. T-10.

When students finish writing, collect the papers and put them in a classroom file or have students put them in their writing folders in their desks until Lesson 9 on revising. If students need more time, let them keep their papers to work on them later in the day or overnight.

Students' papers may be read and commented on for the content and order, but not for mechanics and spelling. These latter corrections will be noted in later drafts.

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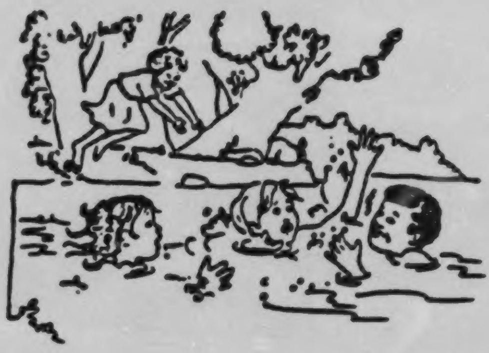
PERSONAL STORIES: Lesson 7

Writers often change their minds after they write their stories. Ana wrote this story. Then she changed her mind. She changed her mind because she thought her readers would not enjoy the story. She had put in sentences about unimportant events.

Read Ana's story. Look at how she plans to change it when she writes it again.



A Swimming Accident

Last Sunday, Jack, Bill, and I went to Eagle Lake. ~~Jack's parents gave him a bike for his birthday.~~ About noon we went for a swim. Suddenly Jack stepped into a hole. Sue and I tried to help him, but Jack couldn't swim very well. ~~I learned to swim when I was six years old.~~ A woman dived into the lake and pulled Jack to shore. He was frightened, but he wasn't hurt. ~~That night I had fried chicken for dinner.~~

Discuss the intended revisions. Explain that the crossed-out sentences are not important to the story.

NOTES:

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Read these stories. Each has some important events. Cross out the unimportant events.

The Lost Dog

As I was walking home 1.
from school last Friday, I
noticed that a little dog
was following me. I moved 2.
into my neighborhood last
year. I turned around, and 3.
the dog ran up to me,
wagging his tail. Around 4.
his neck he wore a tag that
had the name and telephone
number of his owner on it.
I took the dog home with me 5.
and called the owner, Mrs.
Brown. The telephone rang 6.
three times. She was very 7.
happy to hear that her dog
had been found. Once I 8.
found a quarter on the side-
walk. When Mrs. Brown came 9.
to pick up her dog, she
thanked me for taking care
of him.

Read aloud and make sure students understand the task.

Answers:

These sentences are unimportant to the story and can be omitted:

2
6
8

NOTES:

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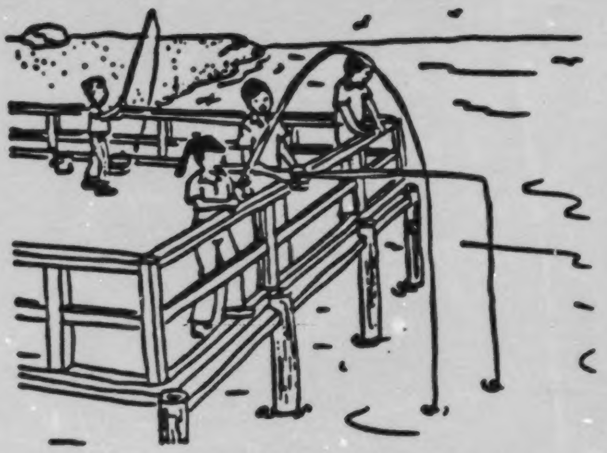

The Big Catch

On Saturday, my brother and I went fishing at Golden Beach. Last summer we went swimming at the beach. I tossed my line into the water and waited. Soon there was a strong tug at the end of my line. My fishing pole was bent almost in half as I pulled in the line. I bought my pole in Ocean City. When I finally got the fish out of the water, I was amazed. It was the biggest fish I had ever caught. Then my brother told me a funny story.

15

Additional Optional Activities

1. Have students copy one or both stories. Use final-draft paper.
2. Have students identify the more important event for each story below. The correct answer has an x by it.

In a story about a picnic, which is an important event?
a. sitting down on the blanket.
x b. chasing a dog away from the sandwiches.

In a story about a camping trip, which is an important event?
a. lighting the campfire for cooking.
x b. seeing several large bears.

In a story about a parade, which is an important event?
x a. seeing the best band in the parade.
b. eating a hot dog.

In a story about a fire, which is an important event?
x a. saving someone's life.
b. watching the fire trucks.

In a story about a baseball game, which is an important event?
a. using a new bat.
x b. hitting a home-run.

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PERSONAL STORIES: Lesson 8

Isabel plans to change her story. She plans to change the order of the events. She has numbered her sentences so that she can rewrite her story in a better order. She has put a line where she wants to divide a long sentence into two sentences. She has crossed out an unimportant event.

Read Isabel's story and study her changes.

An Amazing Sight at
Yellowstone Park

2At one of the springs, we watched and waited as the ground began to shake, / ~~and~~ 3then we heard a deep bubbling sound coming from the spring. 5Finally, the water fell back to earth, splashing on the rocky ground. 1Last Memorial Day, my family and I visited the hot springs at Yellowstone Park. ~~It took us four hours to drive there.~~ 4With a loud roar, the spring suddenly shot out a cloud of steam and hot water that rose high into the air.

Discuss intended revisions.

Ask students how they would turn the one sentence into two.

NOTES:

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Read directions and explain the task.

Discuss students' revisions after they have finished revising the story.

Revisions:

delete: 3, 5
order: 2, 1, 4
divide: 2

Use paper for revision draft. See p. T-10.

NOTES:

Read this story. It has some unimportant events. The events are not in time order.

- Cross out the unimportant events.
- Number the sentences in a better order.
- Divide the long sentence with a line.

The Three-Legged Race

1. We were almost at the
finish line when we heard
footsteps pounding behind us.
2. Fran and I were running in
the three-legged race at the
class picnic on Memorial Day,
and when the signal was
given, we took off in the
3. lead. We held a bake sale to
raise money for our picnic.
4. We spun around and fell just
as another team crossed the
finish line ahead of us.
5. Then Fran and I ran in the
sack race.

Now rewrite the story. Use paper your teacher gives you.

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PERSONAL STORIES: Lesson 9

Look at the personal story you wrote for Lesson 6. Will your readers understand it? Find ways to make your story better.

- Did you tell only about important events?
- Did you leave out any events?
- Did you put the events in time order?
- Do you need to divide any long sentence?

Mark up your story in the same way that you marked up the story in the last lesson. Show your marked-up story to the teacher. Then rewrite your story on the paper that your teacher gives you.

Distribute students' papers (from Lesson 6) or have students get them from their writing folders.

Review marked-up drafts. This review may be extended to an additional class day.

Distribute paper for revised draft. See p. T-10.

NOTES:

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PERSONAL STORIES: Lesson 18

Pam had rewritten her story. It had all the important events. The events were in the right order. Then Pam changed her mind. She wanted to use better words. She wanted to use words that tell exactly what had happened.

Pam crossed out the old words and wrote in better ones. She also corrected her spelling and her punctuation and capitalization.

Read Pam's story and study her changes.

Discuss the changes. Draw students' attention to the word changes, explaining how more exact words are used.

The ~~h~~Halloween Party

Last ~~h~~Halloween, I had a party at my house. ~~w~~We played games and ~~eat~~ ate some ~~food~~ sandwiches. Then we turned out the ~~lites~~ lights. I held a flashlight as we listened to a record of ~~some~~ scary stories. Suddenly, the ~~thing~~ flashlight ~~was~~ went out. We all ~~said something~~ screamed, and I ~~went~~ ran to the light switch. When ~~i~~ I turned the lights ~~[illegible]~~ back on, everyone began to laugh. ~~w~~We sure had a lot of fun at my ~~h~~Halloween party.

Now fix your story. Use words that tell your readers exactly what happened. Check your story for mistakes in spelling, capitalization, and punctuation.

When you have marked all the changes on your story, show it to your teacher. Then rewrite your story on the paper that your teacher gives you. Be sure it is ready for others to read.

Review marked-up drafts. This review may be extended to an additional day. Distribute paper for final, published draft. See p. T-10.

When students have finished their final drafts, collect their stories. These stories may be formally evaluated. Use the scoring key and scoring guide on pp. T-15–T-18.

Publish stories (see p. T-11) with or without the scores received, depending on student consent.

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PERSONAL STORIES: Lesson 11

Did your readers enjoy your first story? Other people were supposed to read your story. But sometimes you don't want anyone to read what you write. Some writing is meant to be read only by the person who writes it. Some writing is done just to give the writer some practice.

Journal writing is writing you do for yourself. It also gives you practice for writing. It helps you get ideas for the writing that you do for others to read.

You are going to keep a journal. Your teacher will tell you how to get started and how to use your journal. You will write in this journal all year.

Explain how to keep a journal. See p. T-13.

ASSESSMENT

Administer formal assessment and record student grades. For the prompt, scoring key, and scoring guide, see pp. T-16–T-18. Students should be allowed to work on these compositions over a period of time adequate to produce the same first, revised, and edited drafts as they did for the unit composition. Consequently, assessment also serves as additional practice.

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NOTES:

ACKNOWLEDGEMENTS

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TEACHER'S EDITION OF STUDENT TEXT

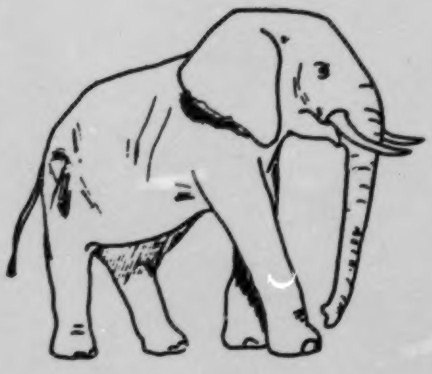
UNIT 2: DESCRIBING PEOPLE

Explain features. Discuss what is an important feature as opposed to an unimportant feature. For example in a description of a person, the person's eyes are more important than his/her heel.

Remember that when you write a description you must

- describe the important features.

Look at the picture of an elephant. Then read Maria's description of the elephant. The important features of the elephant are underlined.



The elephant has an enormous round body that is covered with wrinkled gray skin. Its tail is long and thin, with short black hairs at the end. The elephant's legs are as thick as telephone poles, and its feet are wide and flat. It has a large head, with small, dark eyes. The elephant's ears are huge and floppy. There are two long, sharp tusks sticking out of the elephant's mouth. The elephant also has a long trunk that reaches from its head to the ground.

After students have read the description, have them draw a line from each underlined word to the corresponding feature in the picture. Discuss why these features are important.

NOTES:

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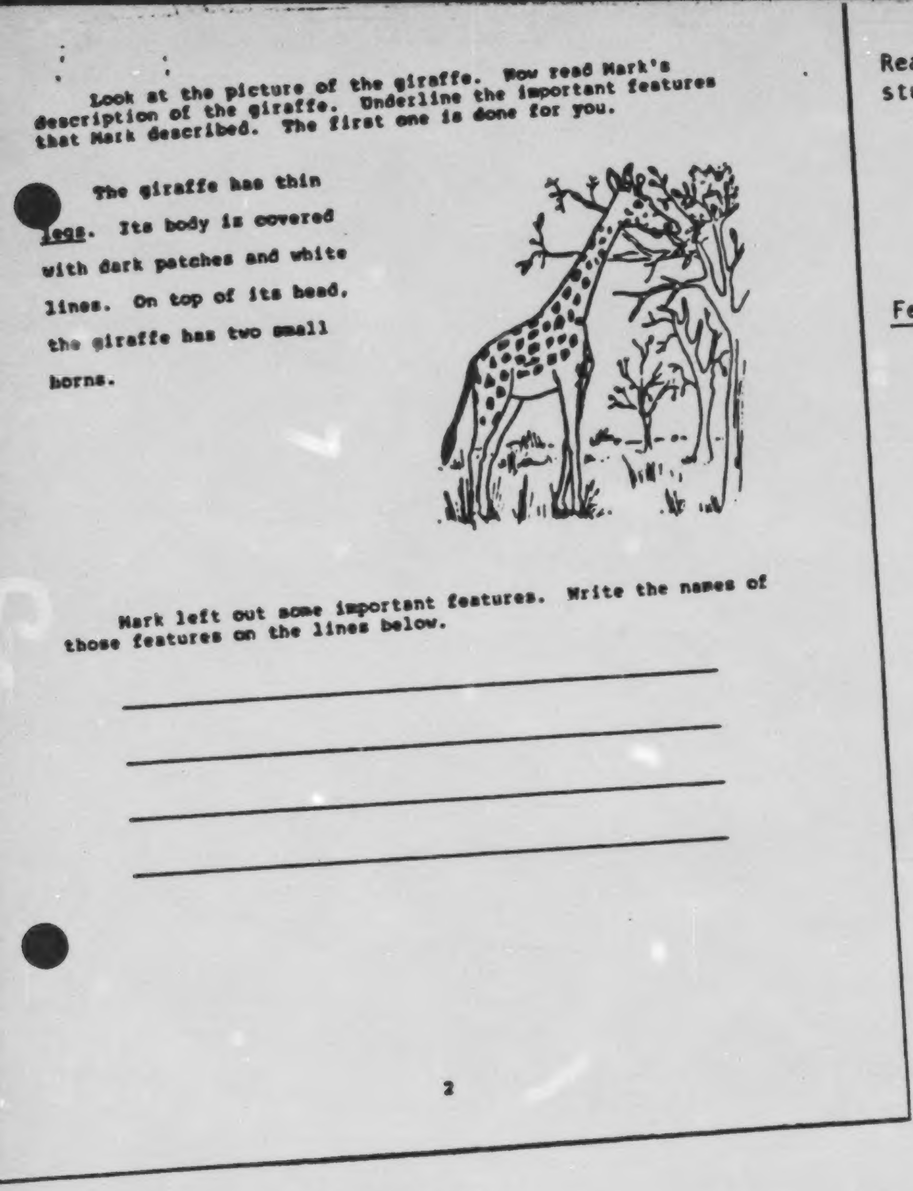


Look at the picture of the giraffe. Now read Mark's description of the giraffe. Underline the important features that Mark described. The first one is done for you.

The giraffe has thin legs. Its body is covered with dark patches and white lines. On top of its head, the giraffe has two small horns.

Mark left out some important features. Write the names of those features on the lines below.

2

Read aloud and make sure that students understand the task.

Features to be underlined: body, head

Features to be added: neck, tail, ears, tongue

Additional Optional Activities

Have students identify the most important feature in each item below. The correct answer has an X by it.

1. In a description of an alligator, which would be the most important feature to include?

   a. short legs b. dark eyes X c. sharp teeth

2. In a description of a bull, which would be the most important feature to include?

   X a. pointed horns b. black nose c. mooing sound

3. In a description of an owl, which would be the most important feature to include?

   a. short feathers X b. hooting sound c. round body

4. In a description of a whale, which would be the most important feature to include?

   a. tough skin b. small eyes X c. huge tail

Have students draw a line from each underlined word to the corresponding feature in the picture.

Features to be underlined:
hair, eyes, ears, smile

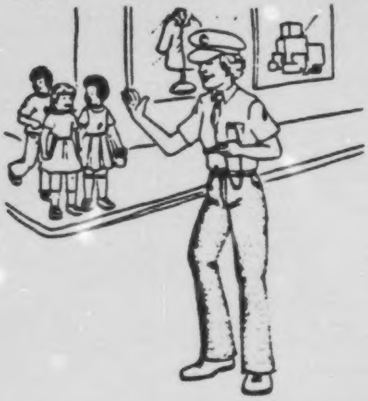
Missing feature: nose

NOTES:

DESCRIBING PEOPLE: Lesson 2

When you describe a person, you write about the most important features. You describe what the person looks like and sometimes what the person's voice sounds like.

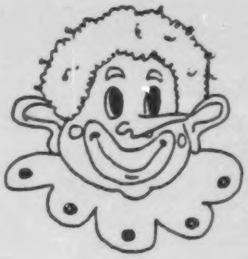
Look at the picture. Then read Tom's description. The important features in the description are underlined.



The police officer has a dark cap with a gold star on it. She wears a light-blue shirt and black pants. In one hand, she holds a silver whistle. She directs the traffic with her other hand. When the officer tells the children to cross the street, her voice is strong and clear.

Look at the next picture. Now read Jane's description. Underline the important features that Jane described.

The clown's hair is short and curly. He has large, round eyes and floppy ears. The clown wears a big, painted smile.



Jane left out one important feature. Write the name of that feature on this line. ____________________

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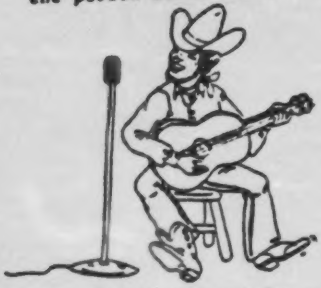
When you describe how an important feature looks, you may describe

- its size,
- its shape,
- its color.

When you describe a person's voice, you describe

- its sound.

Read Robert's description of a person. He has described the important features that show how the person looks and sounds. He has used exact words so readers will know just what the person looks like. The exact words are underlined.



Tex is a country-western singer. He wears a large white cowboy hat that is pointed at the top. His nose is small and flat. Tex also has a short red beard. When he sings, Tex's voice is deep and powerful.

On the lines below, write the feature that Robert described. Then write the exact words he used to describe the feature. The first feature is listed for you.

Feature	Exact Words
cowboy hat	large, white pointed at top

4

Discuss the description. Have students explain whether each underlined word describes the size, shape, color, or sound of an important feature.

1. large-size; white-color
2. pointed at top-shape
3. small-size; flat-shape
4. short-size; red-color
5. deep, powerful-sound

Features and exact words:

nose: small, flat

beard: short, red

voice: deep, powerful

NOTES:

Words to be underlined:

small striped cap
shirt with dots
quiet, firm voice

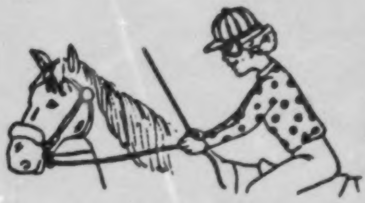
Read directions aloud and make sure students understand the task.

Features to be added (at least two):

hair: short, curly
whip: long, thin
goggles: large, round

Look at the person that Holly described. Then read Holly's description. Underline the words that tell how Kathv looks and how her voice sounds.

Kathy likes to race her horse. She wears a small striped cap and a shirt with dots on it. She talks to her horse in a quiet, firm voice.



Holly left out two important features. Write the features that Holly left out. Then write some exact words to describe the size and shape of the features.

Feature ____________ Size ____________
____
Shape ____________
____

Feature ____________ Size ____________
____
Shape ____________
____

Additional Optional Activities

Have students choose the most exact descriptive word in the following items. The correct answer is marked with an X.

1. If you were describing a person's hair, which would be the most exact word to use?

X a. curly b. nice c. good

2. If you were describing a person's voice, which would be the most exact word to use?

a. funny X b. squeaky c. strange

3. If you were describing a person's eyes, which would be the most exact word to use?

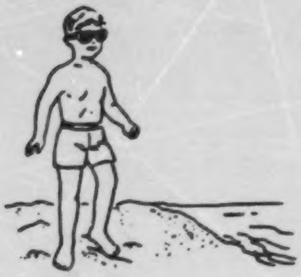
a. neat X b. brown c. fine

4. If you were describing a person's shirt, which would be the most exact word to use?

a. pleasant b. swell X c. striped

Sometimes when you are writing, you may want to join short sentences together to make one better sentence.

Look at the picture of the boy. Read the two sentences that describe him. These sentences have exact words. These words describe an important feature that gives a good description of the boy.



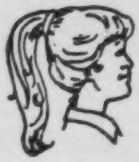
Jeff is wearing glasses.
The glasses are dark.

In the second sentence, the word dark is underlined. The underlined word is a signal. This signal tells you how to join the sentences together. Here is the new sentence you can make by joining the sentences.

Jeff is wearing dark glasses.

Now use the underlining signal to join these two sentences. Write your new sentence on the lines.

Kate has a ponytail.
The ponytail is long.



____

See p. T-20 for a discussion of sentence combining.

Have students read the sentences aloud.

Have students read the new sentence aloud. Point out the position of the word dark (i.e., dark precedes the word that it describes). Note that the other words in the second sentence are not used in the new sentence.

Have students read the two sentences.

Students should say the new sentence aloud before they write it down.

Answer: Kate has a long ponytail.

NOTES:

Repeat the procedures used for the previous exercise. Be sure that students understand the use of the underlining signal.

Answer: My baby brother likes to wiggle his tiny fingers.

The following exercises can be completed as individual work or as an oral group activity.

Answer:

1. The miner wears a large hat.

NOTES:

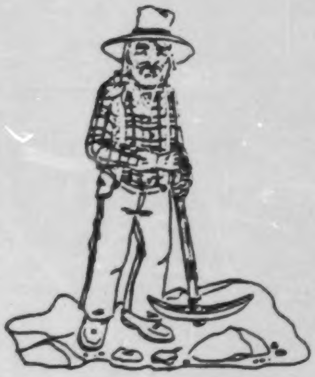
Here are two more sentences to join:

My baby brother likes to
wiggle his fingers.
His fingers are tiny.

____

____

Now you can join some sentences on your own. Look at the picture of the gold miner. Below the picture are some sentences that describe the miner. Join each pair of sentences by using the underlining signal.



1. The miner wears a hat.
   The hat is large.

____

____

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2. Beneath the hat, he has hair.
His hair is gray.

____

____

3. The miner also has a beard. The beard is white.

____

____

4. He is wearing a shirt. The shirt is checked.

____

____

5. In his hands, the miner holds a pick. His hands are wrinkled.

____

____

Answers:

2. Beneath the hat, he has gray hair.

3. The miner also has a white beard.

4. He is wearing a checked shirt.

5. In his wrinkled hands, the miner holds a pick.

Additional Optional Activities

1. Have students copy the five new sentences in paragraph form. Point out that this paragraph provides a good description of the miner. Use final-draft paper (see p. T-10).

2. If students need additional practice, have them combine the following pairs of sentences.

   A. Pablo is wearing tennis shoes. The tennis shoes are red. → Pablo is wearing red tennis shoes.

   B. Jan's hair is cut short. Her hair is brown. → Jan's brown hair is cut short.

   C. Nick is wearing a tie. The tie is new. → Nick is wearing a new tie.

   D. Ann is holding a catcher's mitt. The mitt is big. → Ann is holding a big catcher's mitt.

Have students read the sentences aloud.

Note that each underlined word precedes the word that it describes (i.e., old pants; striped patch).

Have students read the sentences.

Students should say the new sentence aloud before writing it down.

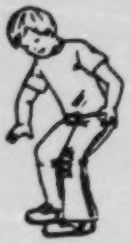
Answer: Kate's broken arm is in a heavy cast.

NOTES:

DESCRIBING PEOPLE: Lesson 4

You have already learned how to join two sentences by using the underlining signal. You can also use the underlining signal to join more than two sentences.

Look at the picture of the boy. The three sentences next to the picture describe one important feature.



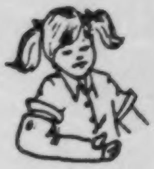
Eric's pants have a patch on one knee.
The pants are old.
The patch is striped.

Here is the new sentence you can make by joining the three sentences:

Eric's old pants have a striped patch on one knee.

Now use the underlining signal to join these three sentences. Write your new sentence on the lines.

Kate's arm is in a cast.
The arm is broken.
The cast is heavy.



____

____

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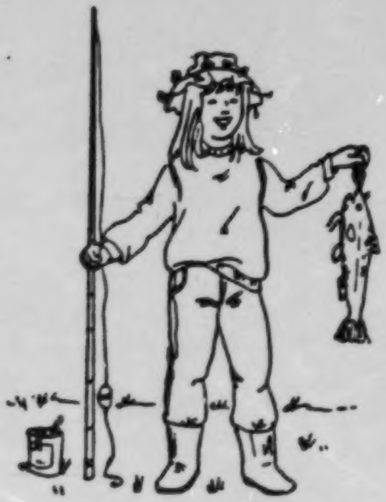
Now you can join these sentences. Look at the picture of the girl. Below the picture are some sentences that describe the girl. Join the sentences by using the underlining signal. When you are finished, you will have five good sentences that describe the girl.



1. Beth has a smile on her face.

   The smile is big.

Read the directions and be sure that students understand the task.

Answer:

1. Beth has a big smile on her face.

NOTES:

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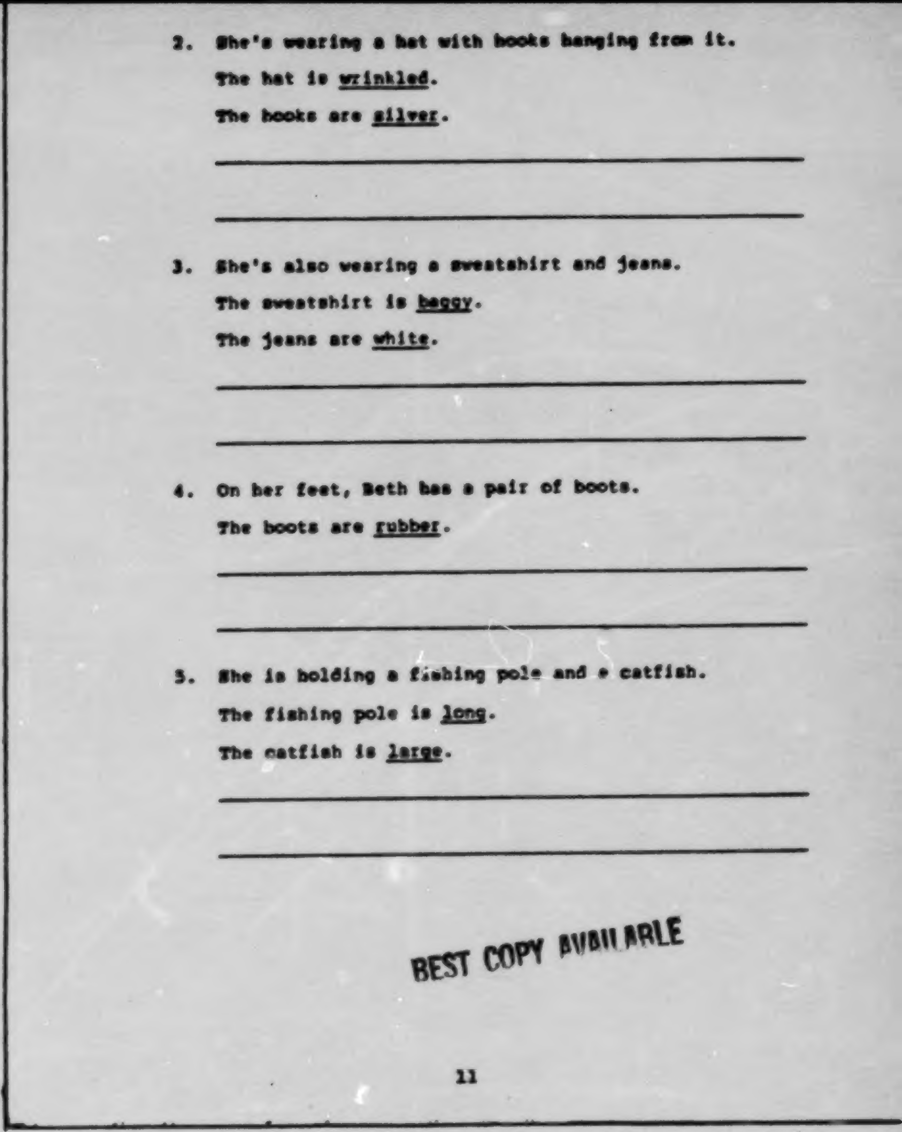

2. She's wearing a hat with hooks hanging from it.
The hat is wrinkled.
The hooks are silver.

____

____

3. She's also wearing a sweatshirt and jeans.
The sweatshirt is baggy.
The jeans are white.

____

____

4. On her feet, Beth has a pair of boots.
The boots are rubber.

____

____

5. She is holding a fishing pole and a catfish.
The fishing pole is long.
The catfish is large.

____

____

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Answers:

2. She's wearing a wrinkled hat with silver hooks hanging from it.

3. She's also wearing a baggy sweatshirt and white jeans.

4. On her feet, Beth has a pair of rubber boots.

5. She is holding a long fishing pole and a large catfish.

Additional Optional Activities

1. Have students copy the five new sentences in paragraph form. Use final-draft paper.

2. If students need additional practice, have them combine the following sets of sentences.

   A. Alberto is wearing a sweater over his shirt.
   The sweater is heavy.
   The shirt is cotton.
   → Alberto is wearing a heavy sweater over his cotton shirt.

   B. Nancy's hair covers her eyes.
   Her hair is long.
   Her eyes are sleepy.
   → Nancy's long hair covers her sleepy eyes.

   C. Jenny uses her legs to jump off the diving board.
   Her legs are strong.
   The diving board is high.
   → Jenny uses her strong legs to jump off the high diving board.

   D. Greg is wearing glasses that protect his eyes from the sunlight.
   The glasses are special.
   The sunlight is bright.
   → Greg is wearing special glasses that protect his eyes from the bright sunlight.

Now it is time to plan your description of a person. You may describe any person you choose.

One way to get ideas for your description is to ask yourself questions about the person. The questions below can help you plan your description.

- What features show what the person looks like?
  - What size is the feature?
  - What shape is the feature?
  - What color is the feature?
- How does the person's voice sound?

You may not be able to answer all the questions about size, shape, and color for each feature. Read the notes that Robert made when he asked himself questions to help plan the description in Lesson 2.

Who is the person? Tex, a country-western singer

What features show what the person looks like?

cowboy hat	its size: large
	its shape: pointed at top
	its color: white
nose	its size: small
	its shape: flat
	its color: _______
beard	its size: short
	its shape: _______
	its color: red

How does the person's voice sound? deep, powerful

Discuss the questions. Have students give examples of answers for the questions.

Reread the description in Lesson 2 and point out the ideas in the description that are also in Robert's planning.

NOTES:

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Read directions aloud and make sure students understand the task.

Now plan your description. Take notes on the blanks below. Use extra paper if you need more space.

Who is the person? ____________________

Which important features show what the person looks like?

Feature ____________________ **Size** ________________
Shape ________________
Color ________________

Feature ____________________ **Size** ________________
Shape ________________
Color ________________

Feature ____________________ **Size** ________________
Shape ________________
Color ________________

Feature ____________________ **Size** ________________
Shape ________________
Color ________________

Feature ____________________ **Size** ________________
Shape ________________
Color ________________

How does the person's voice sound? ________________

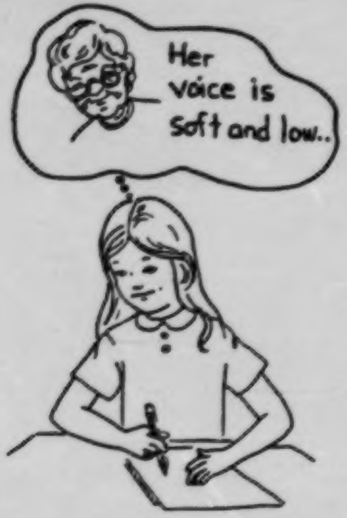
Additional Optional Activities

Have students underline the feature described in each sentence below. Then have students fill in the appropriate descriptors for the size, shape, color, or sound of the feature.

1. Peter has short, thin fingers.
2. Ana's voice is clear and strong.
3. Jack's blue eyes are big and round.
4. The clown is wearing a tall, black hat that is flat on top.
5. Jan's brown hair is long and curly.

Answers:

	Feature	Size	Shape	Color	Sound
1.	fingers	short	thin		
2.	voice				clear, strong
3.	eyes	big	round	blue	
4.	hat	tall	flat on top	black	
5.	hair	long	curly	brown	


Her voice is soft and low..

Today you will write your description from your notes. As you write, think only about describing the important features. You will have time later to fix the spelling, capitalization, and punctuation. You can also change your words to better ones at a later time.

Use paper that your teacher gives you. Write your description so that your readers will be able to see and hear the person you are describing.

Explain the importance of working with ideas without worrying about such things as spelling errors.

Distribute first-draft paper (see p. T-10).

Allow students to complete their writing during their free time, if necessary. When they are finished, have students turn in their papers. Read and comment on the papers for content only. Do not comment yet on mechanics and spelling.

NOTES:

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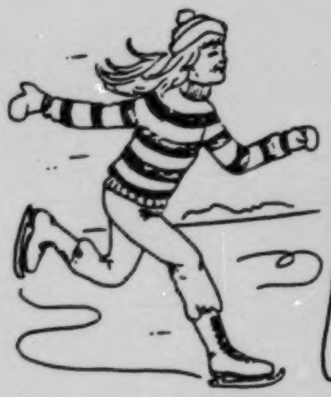
Writers often change their minds after they write their descriptions. Timothy wrote this description. Then he changed his mind. He didn't think his readers would get a good picture of the person he described.

- He had not written about all the important features.
- He wanted to change the order of his sentences. He wanted to describe Jill from her head down to her feet.
- He had too many short sentences that he needed to join.

Read Timothy's description and study how he plans to change it.



Jill is an ice skater.
As Jill glides along, the
blades on her skates cut
little tracks in the ice.
long
She has ^ hair that blows
straight out behind her.
~~Her hair is long~~. Her eyes
are squinting, and her lips
Jill is wearing a striped sweater and white gloves.
are drawn into a smile. ^ Her
blue
^ pants are tucked into her
skates. ~~Her pants are blue~~.

Discuss changes in the description, focusing on how the changes will improve the text.

Now rewrite Timothy's description. Make the changes that Timothy has marked. Use paper that your teacher gives you.

Have students copy the revised description on paper designated for rewrites (see p. T-10).

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Now read Peggy's description. She needs to join some of the short sentences. Peggy also left out some important features. Mark all the changes on Peggy's description. Add the missing features in order from head to feet or from feet to head.

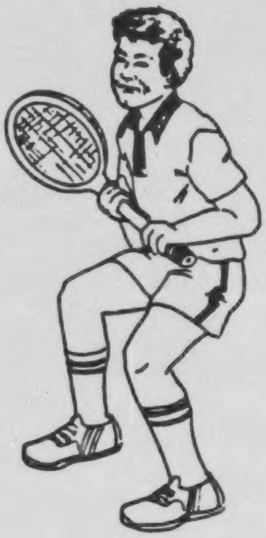
Jerry is a tennis

player. He is wearing a

shirt with a collar. The

shirt is white. The collar

is blue.



Now rewrite Peggy's description. Use paper your teacher gives you.

Read the directions aloud and be sure that students understand the task.

Suggested revision, including missing features:

Jerry is a tennis player. He has dark, curly hair. He is wearing a white shirt with a blue collar. His white shorts have a stripe down the side. Jerry is also wearing white socks and tennis shoes.

Have students use rewrite paper.

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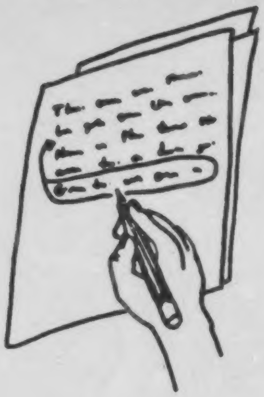
Additional Optional Activities

Have students order the sentences in each description below. The correct order has been noted on the line before each sentence. Point out that when the sentences are ordered correctly, the descriptions are arranged in spatial order, from the person's head to feet.

4 The fire fighter's boots are made of black rubber.
2 Her face is covered with black spots from the smoke.
1 The fire fighter wears a shiny red helmet.
3 She also wears a heavy gray jacket.

3 The diver wears two air tanks on his back.
4 He also wears webbed fins on his feet.
2 In his mouth, he holds a tube that he breathes through.
1 The skin diver wears a round mask over his eyes and nose.

1 When Janet is mountain climbing, she wears dark sunglasses.
3 Janet's short pants are made of brown leather.
4 She also wears long wool socks and hiking boots.
2 Over her shoulder, she carries some rope.



Read the description that you wrote for Lesson 6. Will your readers get a good picture of the person you described? Find ways to make your description better.

- Did you describe all the important features?
- Do you want to change the order of your sentences?
- Do you need to divide any long sentences?
- Do you need to join any short sentences?

Mark up your description. Do it in the same way that you marked up the description in the last lesson.

Show your marked up description to your teacher. Then rewrite your description on paper that your teacher gives you.

Distribute students' papers (from Lesson 6).

Review papers when students show them to you to make sure they have revised. Distribute paper for rewrites. Allow students to rewrite their descriptions in their free time, if necessary. When they are finished, have students turn in their papers. Read and comment only for content, order, and sentence structure. Do not comment yet on mechanics and spelling.

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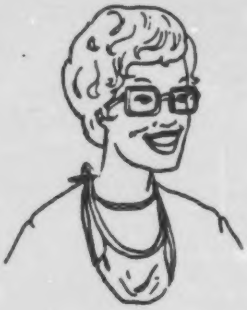
DESCRIBING PEOPLE: Lesson 9

Tony had rewritten his description. He had added all the important features. He also had joined some short sentences. Then Tony decided it was time to change some of the words and fix his punctuation and capitalization.

He crossed out words and wrote exact words above them. He added a period where he had left one out. He fixed his spelling and his capitalization before he wrote his description again.

Read Tony's description and study his changes.



Dr. ~~t~~Thomas has short hair, and she wears ~~some~~ square glasses. Her smile is warm and ~~seemly~~ friendly. Around her neck, ~~d~~Dr. Thomas has a ~~thing~~ mask that she wears in the ~~oprating~~ operating room.

Discuss the editing changes.

Now rewrite Tony's description. Make the changes that he has marked. Use paper that your teacher gives you.

Have students use final-draft paper.

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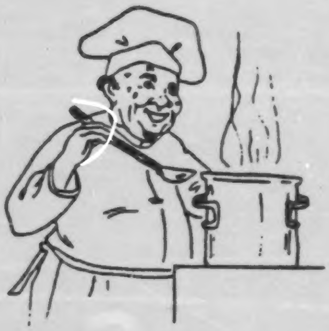
Read the directions aloud and make sure students understand the task.

Ana's description needs to be fixed. Cross out the words that are not exact. Add in exact words. Add periods where they are needed. Fix the capitalization and the spelling.

mr. hill is a cook. He wears a neat hat, and he has a white thing tied aroun his waist His face is rond and jolly. he also has a strange beerd. As he tasts the soop, Mr. hill makes a noise with his lips



When students finish, discuss their answers. (Answers are noted below.)

Now fix your description.

- Do you need to change words to more exact ones?
- Do you need to fix your punctuation?
- Do you need to fix your capitalization?
- Do you need to fix your spelling?

When you have marked all the changes on your description, show it to your teacher. Then rewrite your description on the paper that your teacher gives you.

Review papers when students show them to you to make sure they have edited. Distribute paper for final drafts. Allow students to rewrite papers in their free time.

When students have finished, have them turn their papers in. Comment on errors that need correcting and have students recopy papers if necessary. The final drafts may be formally evaluated. Use the scoring key and scoring guidelines found on p. T-25.

Publish the descriptions (see p. T-11) with or without the scores, depending on student consent.

Answers for editing exercise:

M H tall apron around
Mr. Hill is a cook. He wears a neat hat⊙ and he has a white thing tied aroun
round H pointed beard tastes
his waist⊙ His face is rond and jolly. He also has a strange beerd. As he tasts
soup H smacks
the soop, Mr. Hill makes a noise with his lips⊙

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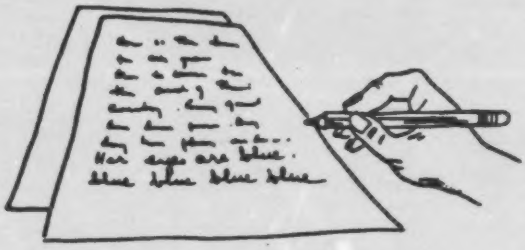

Are you writing in your journal everyday? Journal writing gives you good practice for writing.

Another kind of practice comes from freewriting. Freewriting also helps you get ideas for writing. You are going to do some freewriting. Your teacher will tell you how to do it.

You will do freewriting all year. You can also do it whenever you can't get enough ideas for writing. Freewriting will help you find something to say.

Have students do freewriting (see p. T-22).

Assessment

Administer formal assessment and record student grades. For the prompt, scoring key, and scoring guidelines, see pp. T-24 - T-28.

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LEARNING TO COMPOSE

Unit 1: Composing Personal Stories

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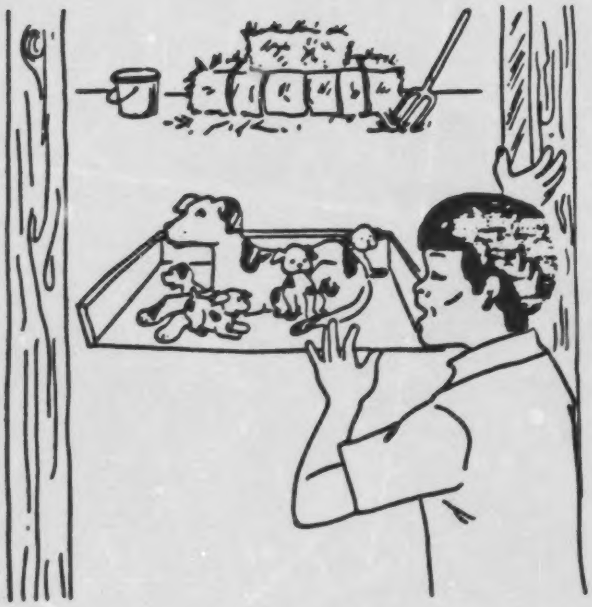
PERSONAL STORIES: Lesson 1

You are going to write a personal story. In personal stories, you tell about things that have happened to you.

The writer of this personal story followed some rules that you have learned:

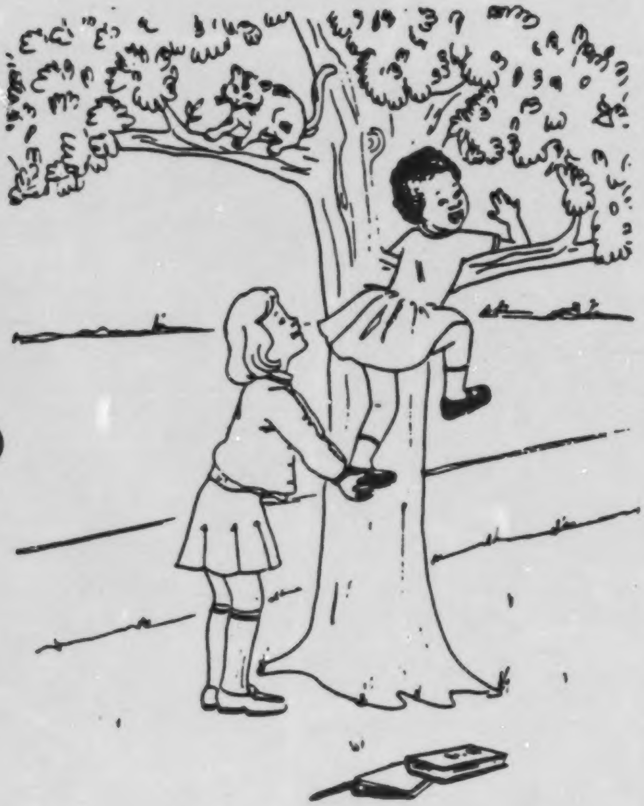
- Indent the first word of a paragraph.
- Capitalize the first word in a sentence.
- Capitalize a person's name.
- Capitalize the word I.

Read the story. The lines show where the writer followed these rules.



Last summer I spent a week in the country with my friend Sharon Hill. When I arrived at Sharon's farm, her dog did not come out to meet me. So I asked Sharon where her dog was. She smiled and pointed to the barn. Thinking that the dog was sick, I ran to the barn. Just as I reached the door, I heard tiny barking sounds. What a surprise! There was Sharon's dog with four little puppies.

The writer of the next story did not learn these rules. Read the story and cross out the writer's mistakes. Write the correct letter above the mistake. The first sentence has been done for you.



~~o~~On the way to school, ~~b~~Beth and ~~i~~I heard a cat crying loudly. we looked up and saw the cat high in a tree. he was stuck. beth helped me up on the lowest branch of the tree. then i climbed up to the cat. i grabbed him and helped him down. the cat licked my hand to thank me. even though beth and i were late for school, we were glad that we had helped the cat.

Now copy the story correctly. Use paper that your teacher gives you.

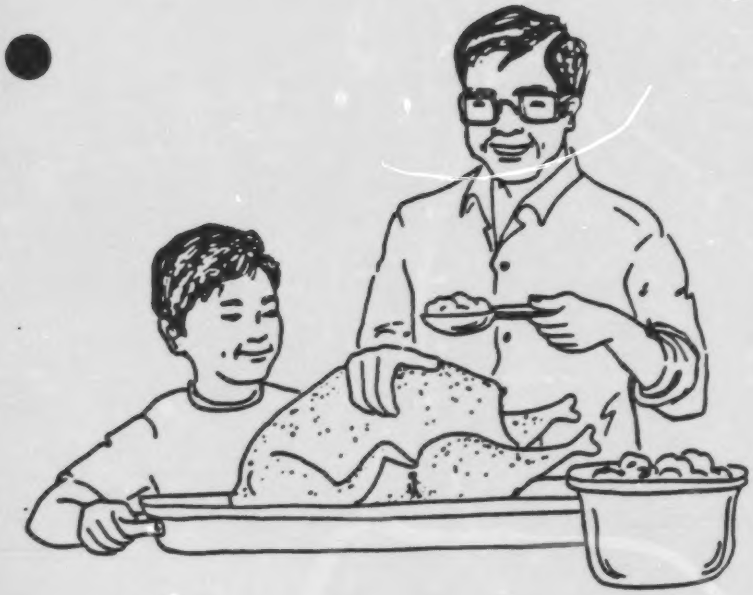
PERSONAL STORIES: Lesson 2

Soon you will write a personal story about a holiday or a day of the week. You will need to know these rules when you write:

- Capitalize the first, last, and important words in a title.
- Capitalize names of days of the week.
- Capitalize names of holidays.

Read this story about Mario's favorite holiday. The lines show where Mario followed the new rules.

A Thanksgiving Feast

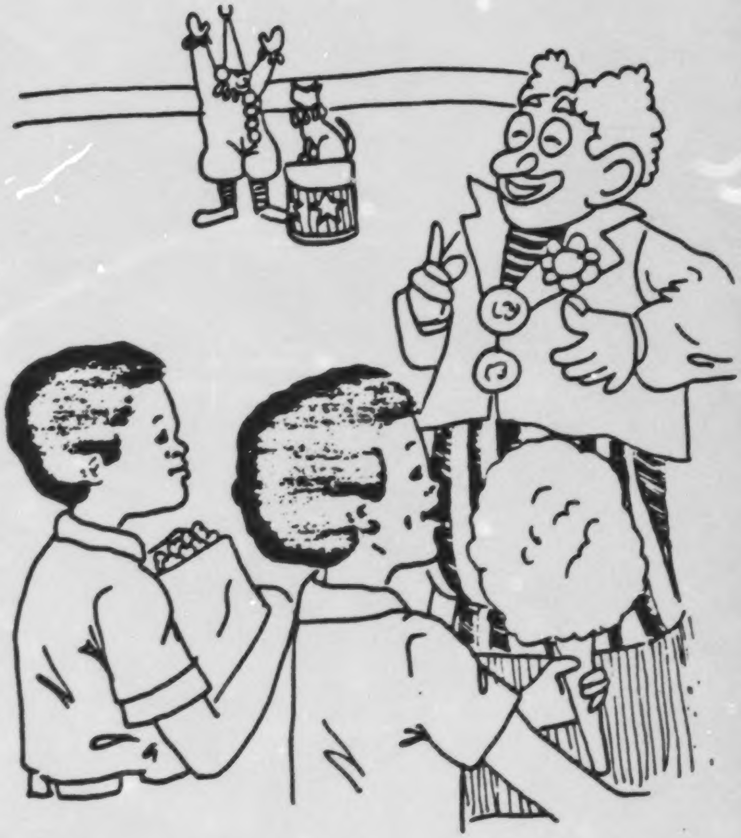


Last year I helped my parents make Thanksgiving dinner at our house. On Thursday morning, I helped my mother set the table. Next, I washed the vegetables that we would be having for dinner. Then I helped my father make the stuffing for the turkey. Finally I put some rolls in the oven to bake. We had a delicious Thanksgiving feast, and I was glad that I had helped make it.

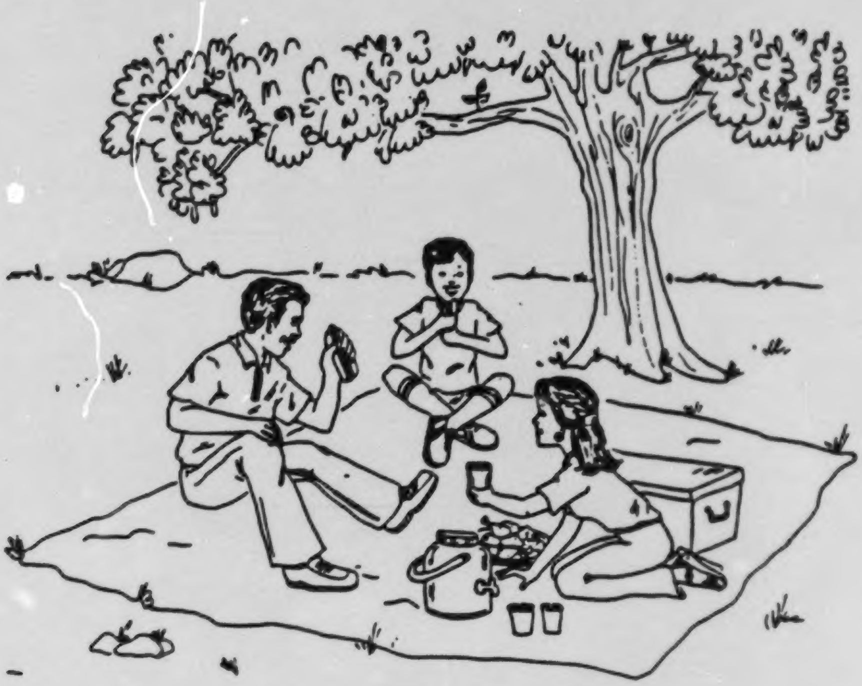
Now read these two personal stories. Each one is about a day the writer will always remember. Cross out the mistakes. Write the correct letter above the mistake. The first one has been done for you.

My
~~m~~y favorite sunday

Last sunday, my sister and I went to the circus. We had a great time. We saw a lion jump through a ring of fire. Then we watched some elephants do tricks. We also saw some funny clowns and a team of beautiful horses.



When my sister and I got home that night, we agreed that it was the best show we had ever seen. We could hardly wait to tell everybody about the circus when we got to school on monday morning. That was a sunday that we'll never forget.



our labor day picnic

My family planned to have a picnic on labor day last year. We went shopping on saturday afternoon to buy the food for the picnic. I was getting hungry just thinking about all that delicious food.

On monday morning, we got to the park early. We found a neat spot for our picnic right under a big tree. We played baseball until it was time to eat lunch. Then we had hot dogs, chicken, and fresh lemonade. After lunch, we took a long walk around the park. Finally it was time to go home. Our picnic was a lot of fun, and I hope we can have another one next labor day.

PERSONAL STORIES: Lesson 3

The things that happen in a personal story are called the events of the story. When you write a personal story, you must remember to include all the important events. Then your readers can understand your story.

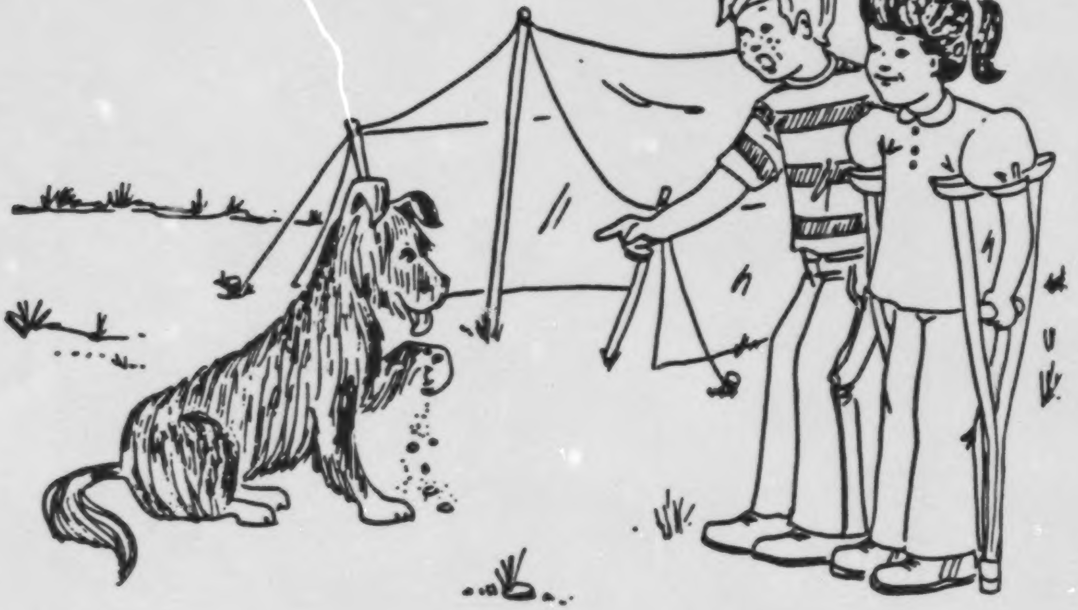
Read Bill's story. Bill's readers can't understand his story. The teacher has shown Bill where he left out an important event.

Bill,
Something is left out before this sentence.
You should tell why you needed to look around.
Mr. Burns

The Missing Sandwiches

Last Saturday, my sister and I made a tent in our yard. We brought some sandwiches to our tent for lunch.

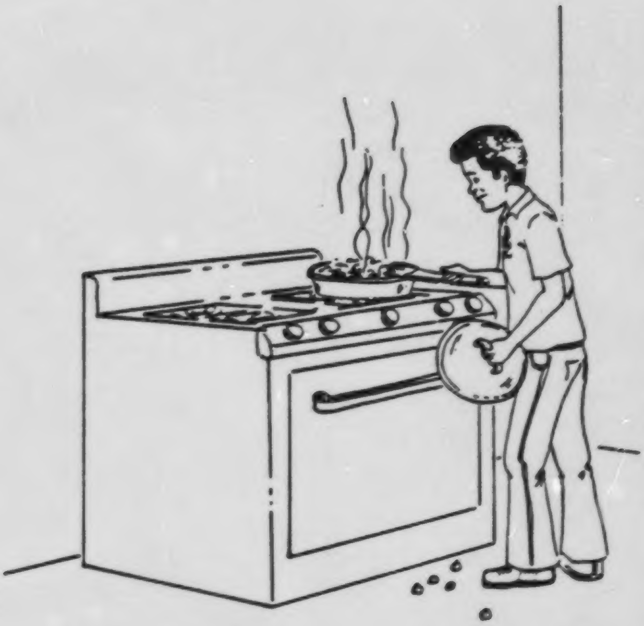
We looked all over the yard. Then I saw our dog licking the last bread crumbs off her paws.



Now read this story. Find where an event is missing. Tell the writer what needs to be added.

A Dangerous Mistake

Last Thursday my sister was teaching me how to make popcorn. She told me to heat some popcorn and oil in a pan on the stove. She said to keep shaking the pan so the popcorn wouldn't burn.



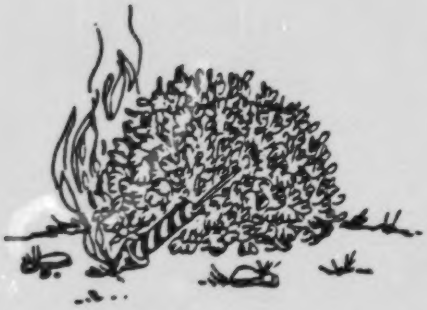
I called my sister back, and she came running. The bottom of the pan was burnt. We were glad there was no fire. Next time I'll be more careful.

Now rewrite the story, adding the missing event. Use paper that your teacher gives you.

PERSONAL STORIES: Lesson 4

In a personal story, you write about the events in the order that they happen. You write the events in time order. Read Jane's story. Answer the questions about the events of the story.

A Close Call



Last Saturday was the Fourth of July, so I walked over to Pineview Park to watch the fireworks show. While I was watching the show, one of the sky rockets suddenly crashed into some bushes. The flames from the rocket started a fire in the bushes. Luckily, the fire fighters were able to put the fire out quickly, and no one was hurt.

When did it happen? ____________________

What happened first? ____________________

What happened next? ____________________

What happened next? ____________________

What happened last? ____________________

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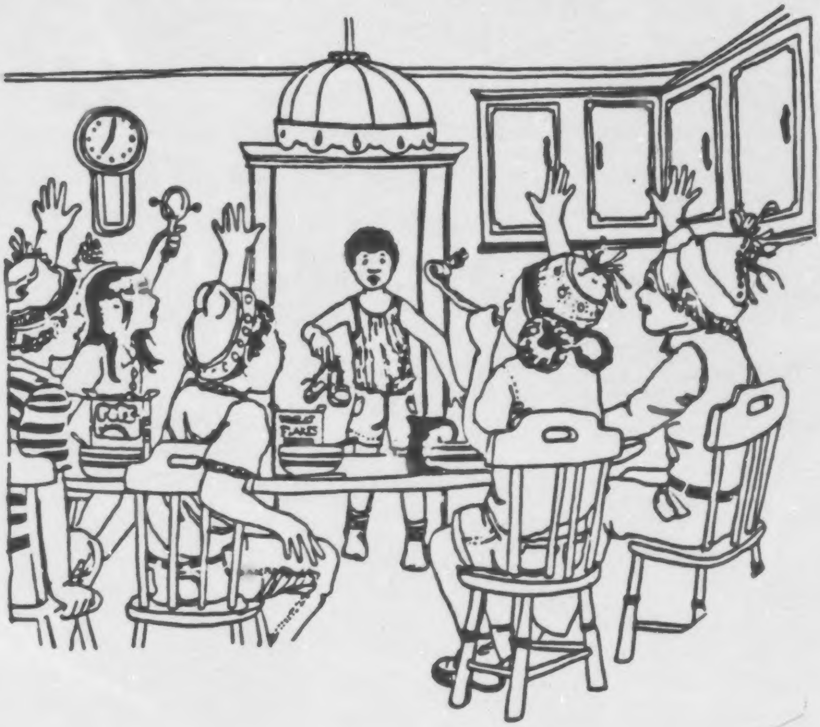
Now read the sentences in Pablo's story. Pablo's readers did not understand his story. The events are not in time order.

Number the events in the right order. Put each number on the line at the beginning of the sentence.



A Birthday Surprise

___ I went downstairs and walked into the kitchen.

___ On the morning of my birthday, I got up early and dressed for breakfast.

___ There were all my friends sitting around the table, shouting, "Happy Birthday!"

___ As I was putting on my shoes, I heard noises in the kitchen.

Now rewrite the story in time order. Leave out the numbers. Use paper that your teacher gives you.

PERSONAL STORIES: Lesson 5

Now it is time to plan your personal story. You may write about something that happened on a holiday. You may write about something that happened on a certain day of the week. Write a story your classmates would enjoy reading.

One way to get ideas for writing is to ask yourself questions. The questions below can help you write a personal story. Reread Mario's story from Lesson 2. Then read the notes that he made when he asked himself these questions:

> **A Thanksgiving Feast**
>
> Last year I helped my parents make Thanksgiving dinner at our house. On Thursday morning, I helped my mother set the table. Next, I washed the vegetables that we would be having for dinner. Then I helped my father make the stuffing for the turkey. Finally I put some rolls in the oven to bake. We had a delicious Thanksgiving feast, and I was glad that I had helped make it.

When did it happen? Thanksgiving Day

What happened first? set table

What happened next? washed vegetables

made stuffing

put rolls in oven

What happened last? had dinner

Now plan your story and make notes. Answer these questions:

When did it happen? ________________________________

What happened first? ________________________________

What happened next? ________________________________

____

____

____

What happened last? ________________________________

Remember to list the important events. Then your readers will understand your story. If you don't know whether an event is important, ask yourself this question:

- Will my readers understand the story if I leave the event out?

WHAT Happened first?

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PERSONAL STORIES: Lesson 6

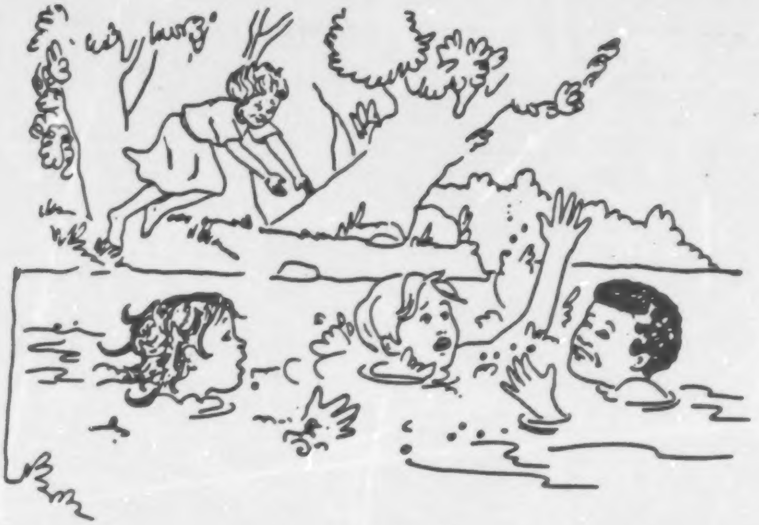
Today you will write your story from your notes. As you write, think only about the events and the order of the events. You will have time later to fix the spelling and punctuation. You can also change your words to better ones later.

Write your story on the paper your teacher gives you. Write your story so that your reader will understand it.

PERSONAL STORIES: Lesson 7

Writers often change their minds after they write their stories. Ana wrote this story. Then she changed her mind. She changed her mind because she thought her readers would not enjoy the story. She had put in sentences about unimportant events.

Read Ana's story. Look at how she plans to change it when she writes it again.

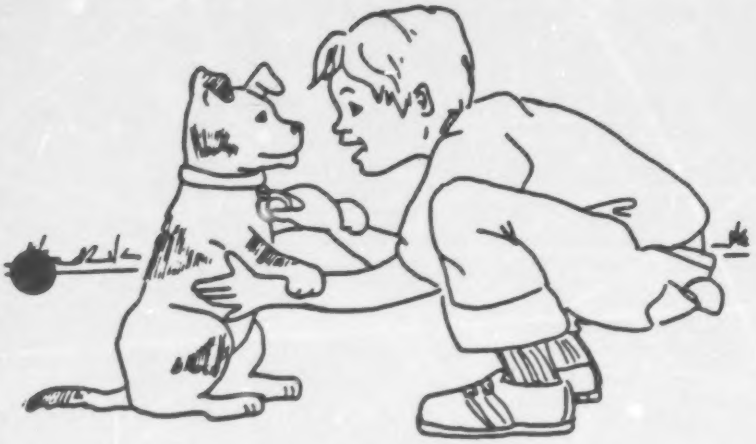


A Swimming Accident

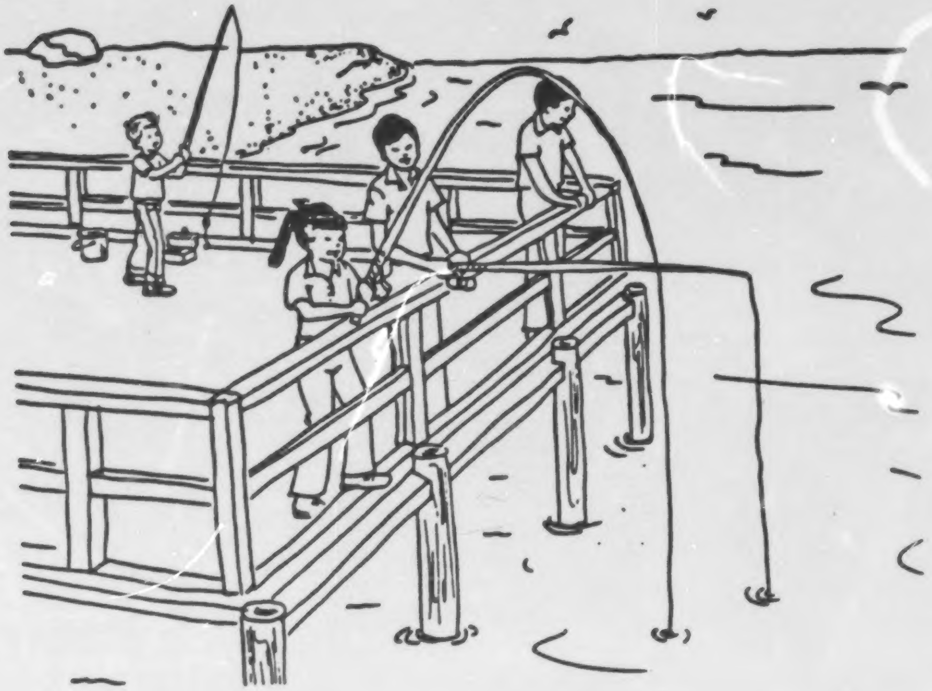
Last Sunday, Jack, Bill, and I went to Eagle Lake. ~~Jack's parents gave him a bike for his birthday~~. About noon we went for a swim. Suddenly Jack stepped into a hole. Sue and I tried to help him, but Jack couldn't swim very well. ~~I learned to swim when I was six years old~~. A woman dived into the lake and pulled Jack to shore. He was frightened, but he wasn't hurt. ~~That night I had fried chicken for dinner.~~

Read these stories. Each has some important events. Cross out the unimportant events.

The Lost Dog



As I was walking home from school last Friday, I noticed that a little dog was following me. I moved into my neighborhood last year. I turned around, and the dog ran up to me, wagging his tail. Around his neck he wore a tag that had the name and telephone number of his owner on it. I took the dog home with me and called the owner, Mrs. Brown. The telephone rang three times. She was very happy to hear that her dog had been found. Once I found a quarter on the sidewalk. When Mrs. Brown came to pick up her dog, she thanked me for taking care of him.



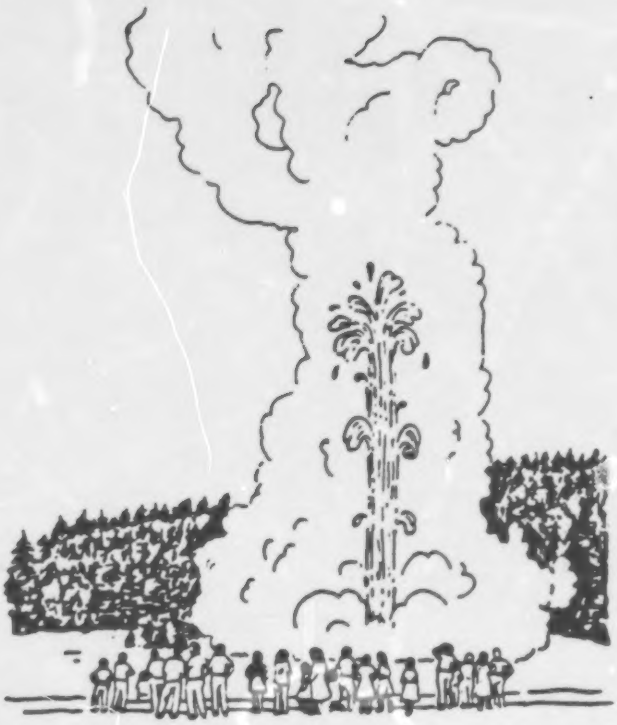
The Big Catch

On Saturday, my brother and I went fishing at Golden Beach. Last summer we went swimming at the beach. I tossed my line into the water and waited. Soon there was a strong tug at the end of my line. My fishing pole was bent almost in half as I pulled in the line. I bought my pole in Ocean City. When I finally got the fish out of the water, I was amazed. It was the biggest fish I had ever caught. Then my brother told me a funny story.

PERSONAL STORIES: Lesson 8

Isabel plans to change her story. She plans to change the order of the events. She has numbered her sentences so that she can rewrite her story in a better order. She has put a line where she wants to divide a long sentence into two sentences. She has crossed out an unimportant event.

Read Isabel's story and study her changes.



An Amazing Sight at Yellowstone Park

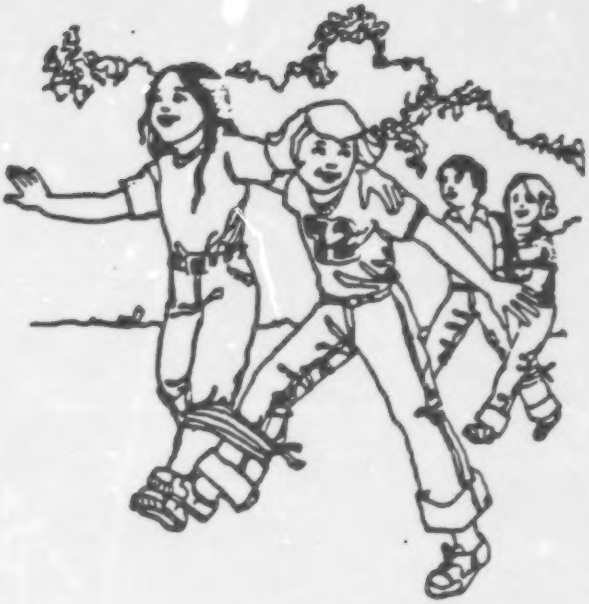
2At one of the springs, we watched and waited as the ground began to shake, / ~~and~~ 3then we heard a deep bubbling sound coming from the spring. 5Finally, the water fell back to earth, splashing on the rocky ground. 1Last Memorial Day, my family and I visited the hot springs at Yellowstone Park. ~~It took us four hours to drive there~~. 4With a loud roar, the spring suddenly shot out a cloud of steam and hot water that rose high into the air.

Read this story. It has some unimportant events. The events are not in time order.

- Cross out the unimportant events.
- Number the sentences in a better order.
- Divide the long sentence with a line.

The Three-Legged Race

We were almost at the finish line when we heard footsteps pounding behind us. Fran and I were running in the three-legged race at the class picnic on Memorial Day, and when the signal was given, we took off in the lead. We held a bake sale to raise money for our picnic. We spun around and fell just as another team crossed the finish line ahead of us. Then Fran and I ran in the sack race.



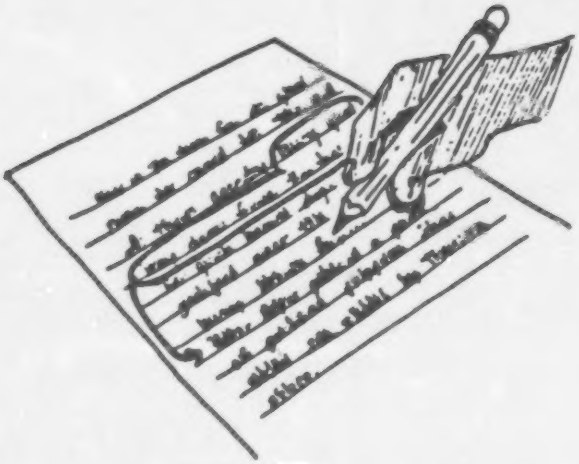
Now rewrite the story. Use paper your teacher gives you.

PERSONAL STORIES: Lesson 9

Look at the personal story you wrote for Lesson 6. Will your readers understand it? Find ways to make your story better.

- Did you tell only about important events?
- Did you leave out any events?
- Did you put the events in time order?
- Do you need to divide any long sentence?

Mark up your story in the same way that you marked up the story in the last lesson. Show your marked-up story to the teacher. Then rewrite your story on the paper that your teacher gives you.



PERSONAL STORIES: Lesson 10

Pam had rewritten her story. It had all the important events. The events were in the right order. Then Pam changed her mind. She wanted to use better words. She wanted to use words that tell exactly what had happened.

Pam crossed out the old words and wrote in better ones. She also corrected her spelling and her punctuation and capitalization.

Read Pam's story and study her changes.

The ~~h~~Halloween Party

Last ~~h~~Halloween, I had a party at my house. ~~w~~We played games and ~~ait~~ ate some ~~food~~ sandwiches. Then we turned out the ~~lightes~~ lights. I held a flashlight as we listened to a record of ~~some~~ scary stories Suddenly, the ~~thing wen~~ flashlight went out. We all ~~said something,~~ screamed and I ~~went~~ ran to the light switch. When ~~i~~I turned the lights ~~pack~~ back on, everyone began to laugh. ~~w~~We sure had a lot of fun at my ~~h~~Halloween party.

Now fix your story. Use words that tell your readers exactly what happened. Check your story for mistakes in spelling, capitalization, and punctuation.

When you have marked all the changes on your story, show it to your teacher. Then rewrite your story on the paper that your teacher gives you. Be sure it is ready for others to read.

PERSONAL STORIES: Lesson 11

Did your readers enjoy your first story? Other people were supposed to read your story. But sometimes you don't want anyone to read what you write. Some writing is meant to be read only by the person who writes it. Some writing is done just to give the writer some practice.

Journal writing is writing you do for yourself. It also gives you practice for writing. It helps you get ideas for the writing that you do for others to read.

You are going to keep a journal. Your teacher will tell you how to get started and how to use your journal. You will write in this journal all year.

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LEARNING TO COMPOSE

Unit 2: Describing People

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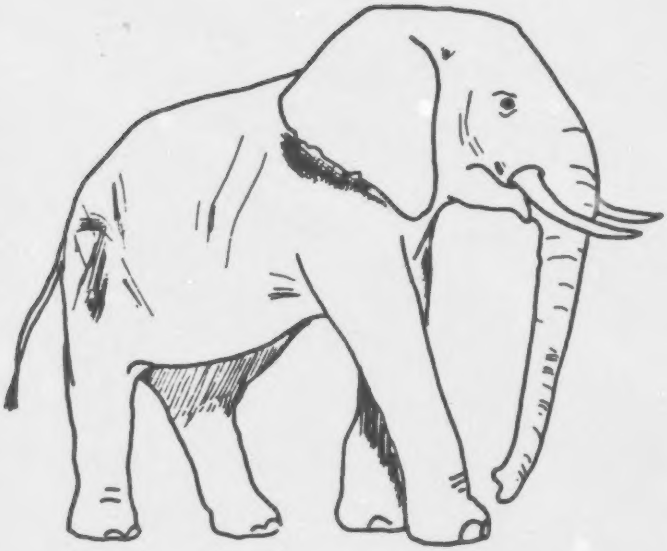
DESCRIBING PEOPLE: Lesson 1

Remember that when you write a description you must

- describe the important features.

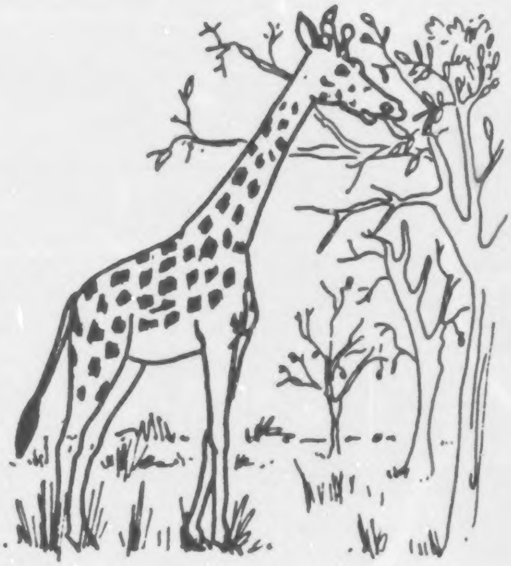
Look at the picture of an elephant. Then read Maria's description of the elephant. The important features of the elephant are underlined.



The elephant has an enormous round body that is covered with wrinkled gray skin. Its tail is long and thin, with short black hairs at the end. The elephant's legs are as thick as telephone poles, and its feet are wide and flat. It has a large head, with small, dark eyes. The elephant's ears are huge and floppy. There are two long, sharp tusks sticking out of the elephant's mouth. The elephant also has a long trunk that reaches from its head to the ground.

Look at the picture of the giraffe. Now read Mark's description of the giraffe. Underline the important features that Mark described. The first one is done for you.

The giraffe has thin legs. Its body is covered with dark patches and white lines. On top of its head, the giraffe has two small horns.



Mark left out some important features. Write the names of those features on the lines below.

____

____

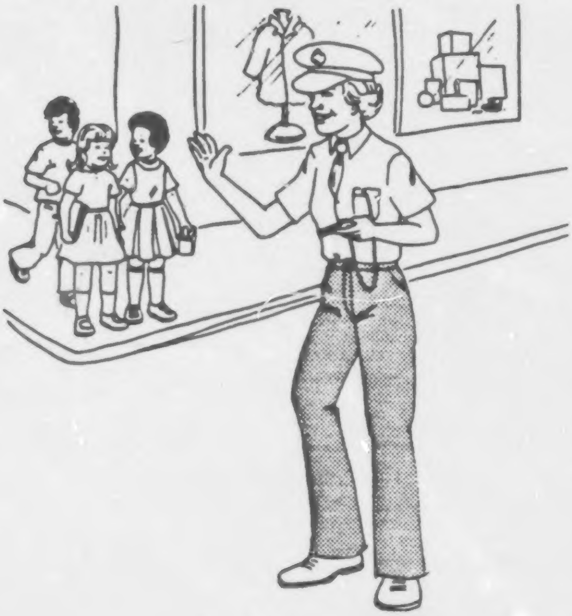
____

____

DESCRIBING PEOPLE: Lesson 2

When you describe a person, you write about the most important features. You describe what the person looks like and sometimes what the person's voice sounds like.

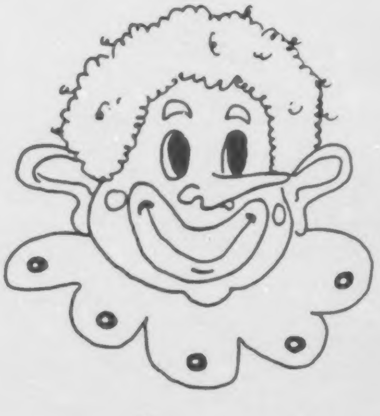
Look at the picture. Then read Tom's description. The important features in the description are underlined.



The police officer has a dark cap with a gold star on it. She wears a light-blue shirt and black pants. In one hand, she holds a silver whistle. She directs the traffic with her other hand. When the officer tells the children to cross the street, her voice is strong and clear.

Look at the next picture. Now read Jane's description. Underline the important features that Jane described.

The clown's hair is short and curly. He has large, round eyes and floppy ears. The clown wears a big, painted smile.



Jane left out one important feature. Write the name of that feature on this line. ______________________________

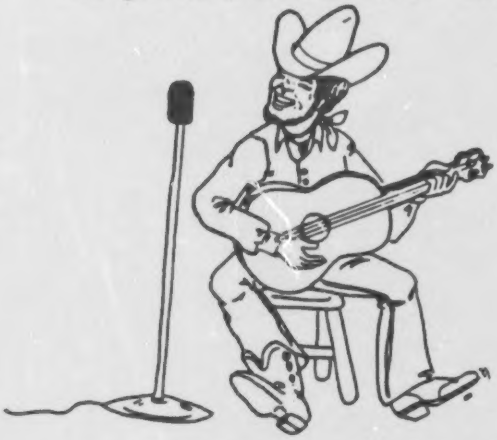
When you describe how an important feature looks, you may describe

- its size,
- its shape,
- its color.

When you describe a person's voice, you describe

- its sound.

Read Robert's description of a person. He has described the important features that show how the person looks and sounds. He has used exact words so readers will know just what the person looks like. The exact words are underlined.



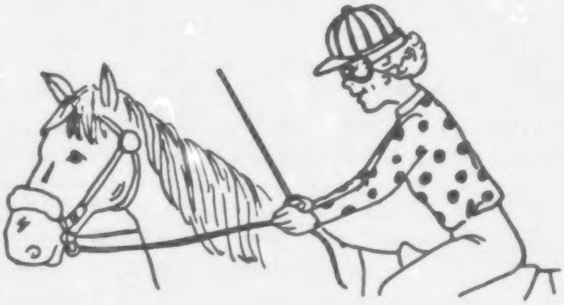
Tex is a country-western singer. He wears a large white cowboy hat that is pointed at the top. His nose is small and flat. Tex also has a short red beard. When he sings, Tex's voice is deep and powerful.

On the lines below, write the feature that Robert described. Then write the exact words he used to describe the feature. The first feature is listed for you.

Feature	Exact Words
cowboy hat	large, white
	pointed at top

Look at the person that Holly described. Then read Holly's description. Underline the words that tell how Kathy looks and how her voice sounds.

Kathy likes to race her horse. She wears a small striped cap and a shirt with dots on it. She talks to her horse in a quiet, firm voice.



Holly left out two important features. Write the features that Holly left out. Then write some exact words to describe the size and shape of the features.

Feature ____________________ Size ____________________

____

Shape ____________________

____

Feature ____________________ Size ____________________

____

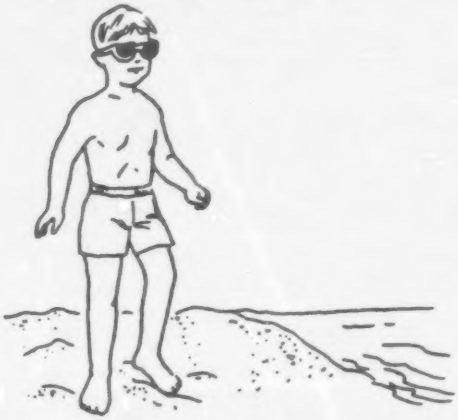
Shape ____________________

____

DESCRIBING PEOPLE: Lesson 3

Sometimes when you are writing, you may want to join short sentences together to make one better sentence.

Look at the picture of the boy. Read the two sentences that describe him. These sentences have exact words. These words describe an important feature that gives a good description of the boy.



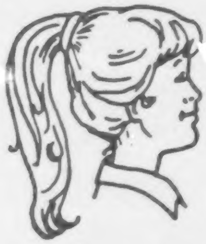
Jeff is wearing glasses.

The glasses are dark.

In the second sentence, the word dark is underlined. The underlined word is a signal. This signal tells you how to join the sentences together. Here is the new sentence you can make by joining the sentences.

Jeff is wearing dark glasses.

Now use the underlining signal to join these two sentences. Write your new sentence on the lines.



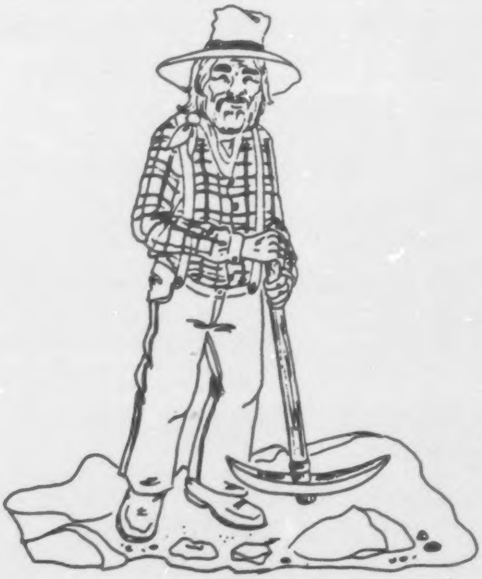
Kate has a ponytail.

The ponytail is long.

Here are two more sentences to join:

My baby brother likes to
wiggle his fingers.
His fingers are tiny.

Now you can join some sentences on your own. Look at the picture of the gold miner. Below the picture are some sentences that describe the miner. Join each pair of sentences by using the underlining signal.



1. The miner wears a hat.
   The hat is large.

2. Beneath the hat, he has hair.
His hair is gray.

____

____

3. The miner also has a beard. The beard is white.

____

____

4. He is wearing a shirt. The shirt is checked.

____

____

5. In his hands, the miner holds a pick. His hands are wrinkled.

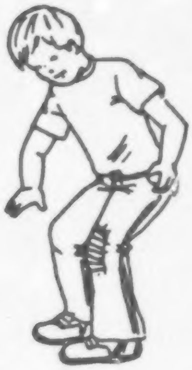
____

____

DESCRIBING PEOPLE: Lesson 4

You have already learned how to join two sentences by using the underlining signal. You can also use the underlining signal to join more than two sentences.

Look at the picture of the boy. The three sentences next to the picture describe one important feature.



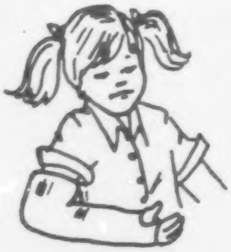
Eric's pants have a patch
on one knee.
The pants are old.
The patch is striped.

Here is the new sentence you can make by joining the three sentences:

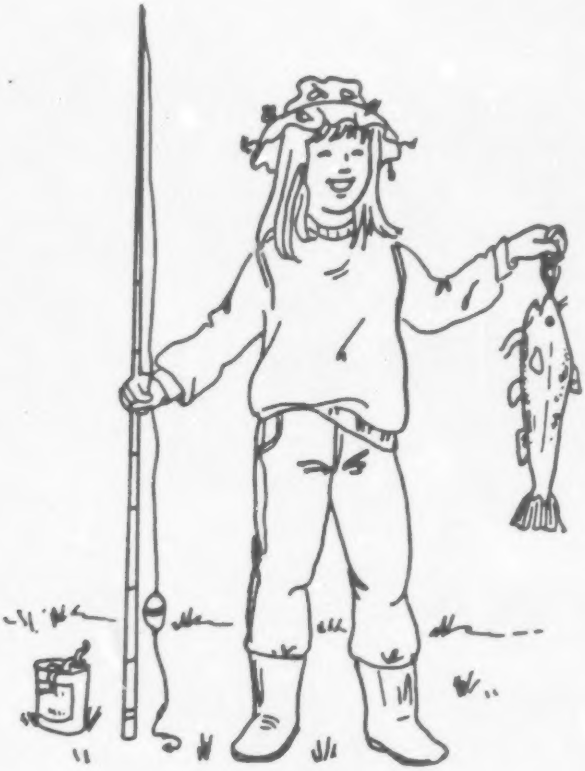
Eric's old pants have a striped patch on one knee.

Now use the underlining signal to join these three sentences. Write your new sentence on the lines.

Kate's arm is in a cast.
The arm is broken.
The cast is heavy.



Now you can join these sentences. Look at the picture of the girl. Below the picture are some sentences that describe the girl. Join the sentences by using the underlining signal. When you are finished, you will have five good sentences that describe the girl.



1. Beth has a smile on her face.

   The smile is big.

   ____

   ____

2. She's wearing a hat with hooks hanging from it.

The hat is wrinkled.

The hooks are silver.

____

____

3. She's also wearing a sweatshirt and jeans.

The sweatshirt is baggy.

The jeans are white.

____

____

4. On her feet, Beth has a pair of boots.

The boots are rubber.

____

____

5. She is holding a fishing pole and a catfish.

The fishing pole is long.

The catfish is large.

____

____

DESCRIBING PEOPLE: Lesson 5

Now it is time to plan your description of a person. You may describe any person you choose.

One way to get ideas for your description is to ask yourself questions about the person. The questions below can help you plan your description.

- What features show what the person looks like?
  - What size is the feature?
  - What shape is the feature?
  - What color is the feature?
- How does the person's voice sound?

You may not be able to answer all the questions about size, shape, and color for each feature. Read the notes that Robert made when he asked himself questions to help plan the description in Lesson 2.

Who is the person? Tex, a country-western singer

What features show what the person looks like?

cowboy hat   its size: large
               its shape: pointed at top
               its color: white
nose   its size: small
               its shape: flat
               its color: _______
beard   its size: short
               its shape: _______
               its color: red

How does the person's voice sound? deep, powerful

Now plan your description. Take notes on the blanks below. Use extra paper if you need more space.

Who is the person? ______________________________

Which important features show what the person looks like?

Feature ______________________ Size ____________________

Shape ____________________

Color ____________________

Feature ______________________ Size ____________________

Shape ____________________

Color ____________________

Feature ______________________ Size ____________________

Shape ____________________

Color ____________________

Feature ______________________ Size ____________________

Shape ____________________

Color ____________________

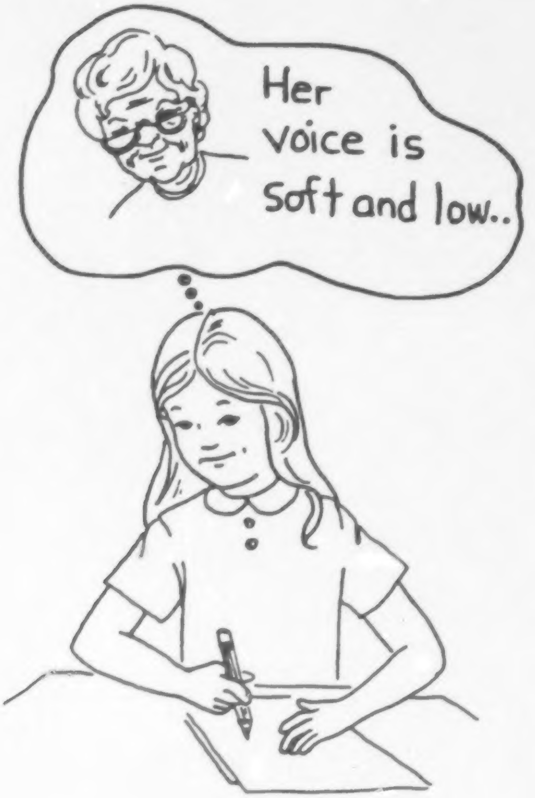
Feature ______________________ Size ____________________

Shape ____________________

Color ____________________

How does the person's voice sound? ____________________

DESCRIBING PEOPLE: Lesson 6


Her voice is soft and low..

Today you will write your description from your notes. As you write, think only about describing the important features. You will have time later to fix the spelling, capitalization, and punctuation. You can also change your words to better ones at a later time.

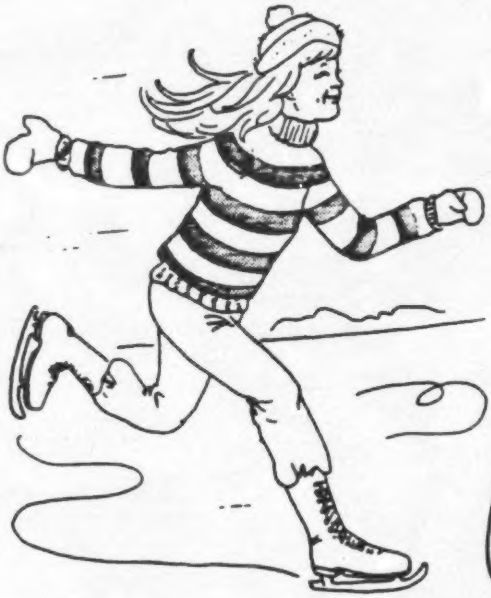
Use paper that your teacher gives you. Write your description so that your readers will be able to see and hear the person you are describing.

DESCRIBING PEOPLE: Lesson 7

Writers often change their minds after they write their descriptions. Timothy wrote this description. Then he changed his mind. He didn't think his readers would get a good picture of the person he described.

- He had not written about all the important features.
- He wanted to change the order of his sentences. He wanted to describe Jill from her head down to her feet.
- He had too many short sentences that he needed to join.

Read Timothy's description and study how he plans to change it.



Jill is an ice skater.

As Jill glides along, the blades on her skates cut little tracks in the ice.

She has long hair that blows straight out behind her. ~~Her hair is long~~. Her eyes are squinting, and her lips are drawn into a smile. Jill is wearing a striped sweater and white glove Her blue pants are tucked into her skates. ~~Her pants are blue~~.

Now rewrite Timothy's description. Make the changes that Timothy has marked. Use paper that your teacher gives you.

Now read Peggy's description. She needs to join some of the short sentences. Peggy also left out some important features. Mark all the changes on Peggy's description. Add the missing features in order from head to feet or from feet to head.

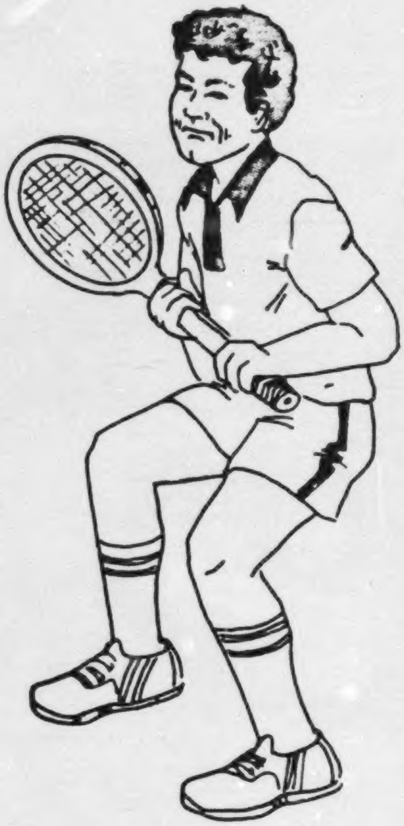
Jerry is a tennis

player. He is wearing a

shirt with a collar. The

shirt is white. The collar

is blue.



Now rewrite Peggy's description. Use paper your teacher gives you.

Read the description that you wrote for Lesson 6. Will your readers get a good picture of the person you described? Find ways to make your description better.

- Did you describe all the important features?
- Do you want to change the order of your sentences?
- Do you need to divide any long sentences?
- Do you need to join any short sentences?

Mark up your description. Do it in the same way that you marked up the description in the last lesson.

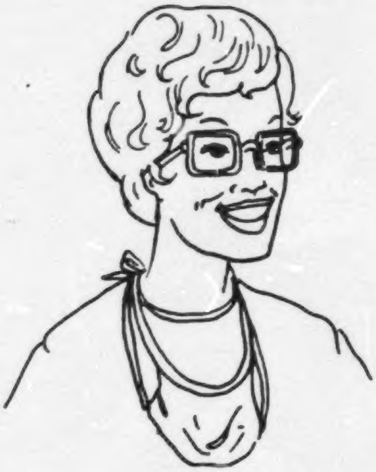
Show your marked up description to your teacher. Then rewrite your description on paper that your teacher gives you.

DESCRIBING PEOPLE: Lesson 9

Tony had rewritten his description. He had added all the important features. He also had joined some short sentences. Then Tony decided it was time to change some of the words and fix his punctuation and capitalization.

He crossed out words and wrote exact words above them. He added a period where he had left one out. He fixed his spelling and his capitalization before he wrote his description again.

Read Tony's description and study his changes.

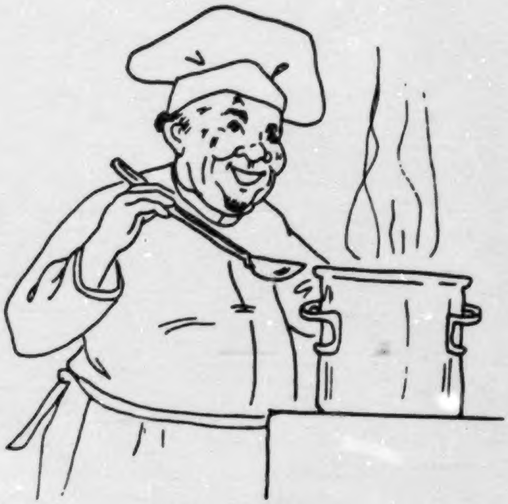


T
Dr. ~~t~~homas has short
square
hair, and she wears ~~some~~
glasses. Her smile is warm
friendly
and ~~frenly~~. Around her
D   mask
neck, ~~d~~r. Thomas has a ~~thing~~
that she wears in the
operating
~~oprating~~ room.

Now rewrite Tony's description. Make the changes that he has marked. Use paper that your teacher gives you.

Ana's description needs to be fixed. Cross out the words that are not exact. Add in exact words. Add periods where they are needed. Fix the capitalization and the spelling.

mr. hill is a cook. He wears a neat hat and he has a white thing tied aroun his waist His face is rond and jolly. he also has a strange beerd. As he tasts the soop Mr. hill makes a noise with his lips

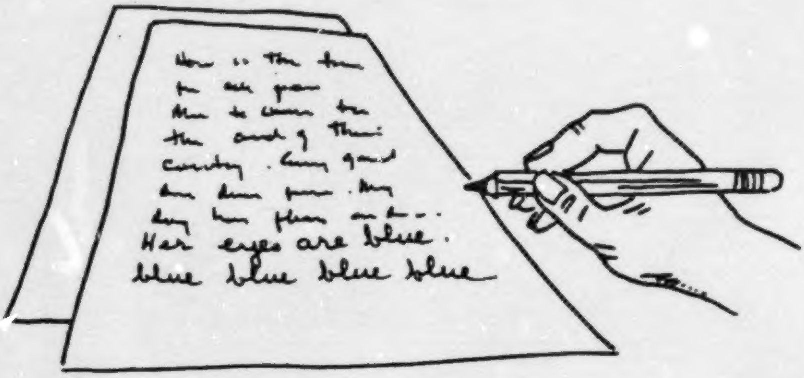


Now fix your description.

- Do you need to change words to more exact ones?
- Do you need to fix your punctuation?
- Do you need to fix your capitalization?
- Do you need to fix your spelling?

When you have marked all the changes on your description, show it to your teacher. Then rewrite your description on the paper that your teacher gives you.

DESCRIBING PEOPLE: Lesson 10



Are you writing in your journal everyday? Journal writing gives you good practice for writing.

Another kind of practice comes from freewriting. Freewriting also helps you get ideas for writing. You are going to do some freewriting. Your teacher will tell you how to do it.

You will do freewriting all year. You can also do it whenever you can't get enough ideas for writing. Freewriting will help you find something to say.